

ODD ELECTION RESULTS

Sorting out what really happened in SF P10

UP AGAINST WALMART

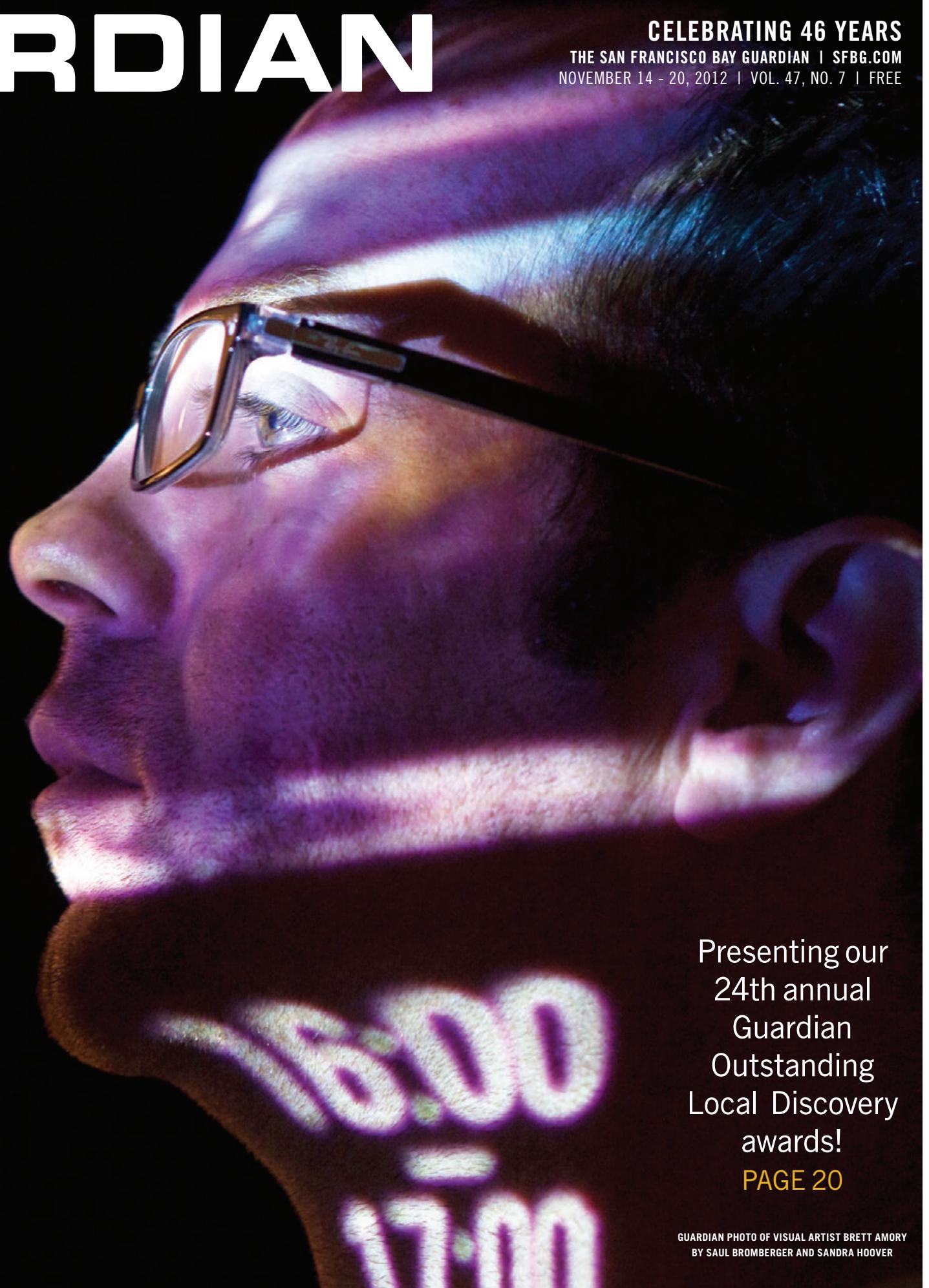
Workers fight for basic rights P12

DOUGHNUTS AND BAGELS

Where to find the real gems P16

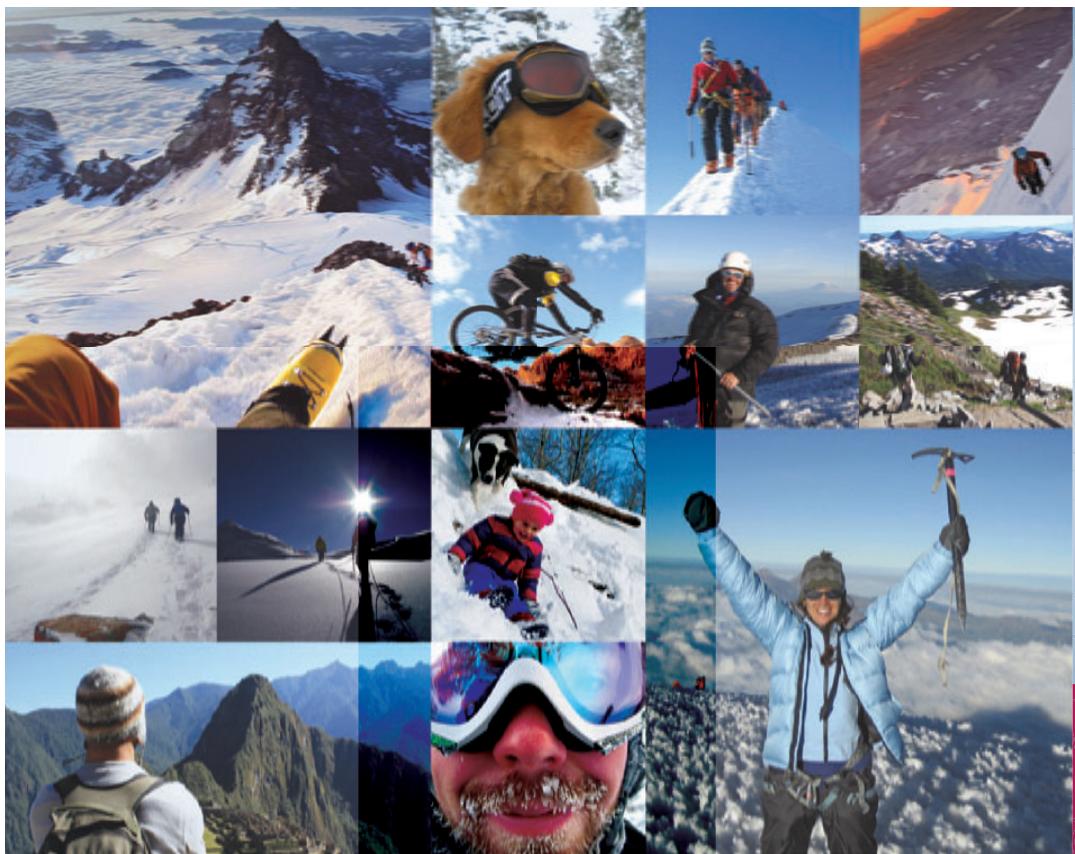
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GUARDIAN PHOTO OF VISUAL ARTIST BRETT AMORY
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GUARDIAN INTELLIGENCE

What you
need to know

WHERE WAS GAVIN?

Everybody knows the Lite Guv wants a bigger job and is angling for the one Jerry Brown now holds. But running for office means keeping your name in the news — and didn't we just have an election? With lots of reporters everywhere? And where was Gavin Newsom?

The former press hound was pretty much missing in action this fall. He could have joined in the Prop. 30 campaign, or endeared himself to labor by working against Prop. 32. He could have sharpened his appeal to the left and to younger voters by helping the Prop. 34 folks try to overturn the death penalty. Hell, he could have been a senior figure in the Prop. 39 tax-loophole campaign, run by Thomas Steyer, someone Newsom certainly knows and is friendly with.

But no — nothing. We know of only one visible campaign appearance by The Gav: He was walking precincts for David Lee.

Who lost. Badly.



OUTDOORS FOR THE INDOORSY

What, you think it's too cold to go camping? Nah — this is the perfect season. Brisk, beautiful — and not so crowded. And we just discovered that our favorite place for active gear in the city Sports Basement (www.sportsbasement.com) rents camping gear, so that even the most urban of us can light out for redwoods and a little peace and quiet when the mood strikes them. The five locations stock rentable tents, sleeping bags and pads, camp stoves — should you need, bear-proof canisters — and you can call to reserve gear in advance.

THE WORST OF THE ATTACKS

There were lots of horrible attack ads in the final weeks of the election, but the two worst were probably David Lee's TV commercial accusing Sup. Eric Mar of being soft on crime and using two menacing-looking African American men to underscore the point — and a pair of emails from Oakland's City Council Member Ignacio De La Fuente going after his colleague, Rebecca Kaplan, in a way that can only be called homophobic.

The two were competing for the one at-large seat (currently held by Kaplan). Here's how the East Bay Stonewall Democrats described it: "On one

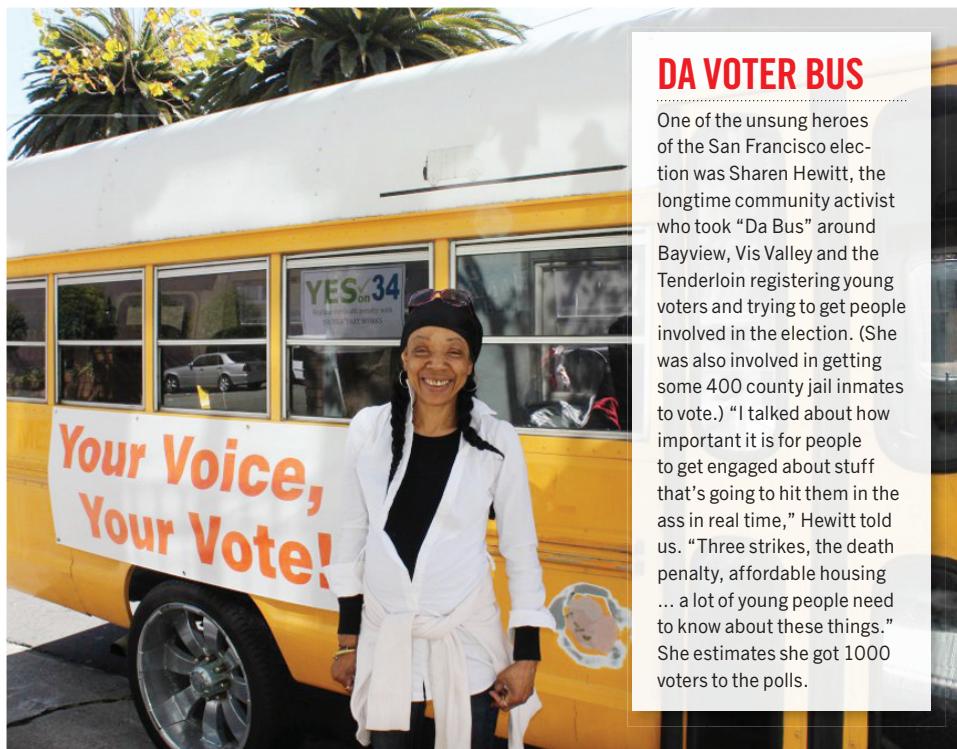
email, De La Fuente had his city hall aide dress up in "butch" clothing with the tongue-in-cheek claim that Kaplan was volunteering as his headquarters.

In the second, he denounces Kaplan for spearheading a change to an arcane law that prohibits citizens from dressing in the clothes of the opposite sex."

De La Fuente, fortunately, went down to defeat and will soon be out of office entirely. | GUARDIAN PHOTO BY MIKE KOZMIN/SF NEWSPAPER CO.



REBECCA
KAPLAN



DA VOTER BUS

One of the unsung heroes of the San Francisco election was Sharen Hewitt, the longtime community activist who took "Da Bus" around Bayview, Vis Valley and the Tenderloin registering young voters and trying to get people involved in the election. (She was also involved in getting some 400 county jail inmates to vote.) "I talked about how important it is for people to get engaged about stuff that's going to hit them in the ass in real time," Hewitt told us. "Three strikes, the death penalty, affordable housing ... a lot of young people need to know about these things." She estimates she got 1000 voters to the polls.



THE BEAUTY OF SLEAZE

There are a hell of a lot of cult movie fans in San Francisco, and though this town might already have quite a few outlets for viewing grade-Z classics (Vortex Room, Midnites for Maniacs, certain strokes of programming genius at the Roxie or Yerba Buena Center for the Arts, etc.) — there's always room for one more. Enter the San Francisco Cult and Psychotronic Film Society, blessed with a snazzy website (www.sfcult.org), a mission statement worth fist-bumping (they are "dedicated to the preservation and exhibition of cult, indie, sci-fi, horror, mod, foreign, art house, and other genre movies in the San Francisco Bay Area"), and a slate of weekly programming this month at the Victoria Theater. Sat/17, you'll pay just \$10 for a double feature of Anna Biller's luscious exploitation homage *Viva* (2007) and an authentically sleazy 1969 *giallo*, *The Frightened Woman*, aka *The Laughing Women*, aka you don't wanna miss this.

TWITTER EFFECT HITS THEATER PLAN

The domino effect of the Market Street tech boom continues. Last week we reported on several small businesses facing displacement as landlords demand sky-high rents. Now it appears that plans for a theater-district arts development are falling victim to the same trend. According to J. K. Dineen, the excellent real-estate reporter at the San Francisco Business Times, efforts by the American Conservatory Theater and the North of Market Improvement Association (backed by Mayor Ed Lee and Sup. Jane Kim) to turn a row of boarded up storefronts near the Warfield into a performing arts complex are falling apart after two years of efforts. Why? The Dallas-based property owner holding title to some of the parcels realizes that land values are soaring, and is backing away from negotiations to sell. The head of ACT, Ellen Richard, notes in a letter to Lee that the tech boom could be driving arts groups out: "If a sizable organization like A.C.T. can't afford these new market rents, what chance to smaller organizations have?"



POLITICAL ALERTS

WED 14

SAVE THE POST OFFICE!

Main Post Office, Milvia Street and Allston Way, Berk. 11:30am. Free. Rally to save Berkeley's historic downtown post office, which the US Postal Service wants to sell off. The post office interior includes a dramatic WPA mural by feminist Suzanne Scheuer, and opponents of the sale worry that a private owner would restrict public access to the art. "The sale of federal property such as our post offices is a liquidation of the American heritage," notes Citizens to Save the Berkeley Post Office. savetheberkeleypostoffice.com

TUESDAY 20

TRANSGENDER DAY OF REMEMBRANCE

City of Refuge, 1025 Howard, 6pm, free. San Francisco's transgender community will celebrate the 15th Annual Transgender Day of Remembrance to honor the memory of all trans and gender non-conforming people who have been killed due to their gender identity and/or expression. Keynote speaker will be Sylvia Guerrero (Gwen Araujo's mother). <http://tdor.eventbrite.com>

DYKE MARCH NEEDS VOLUNTEERS

Several of the key organizers who have made 20 years of San Francisco dyke marches happen are retiring, and the group needs new energy. People who are willing to attend weekly meetings starting in January, and who are good at volunteer recruitment, tech support, vendor liaison, business sponsorship, fundraising, and logistics should email info@thedykemarch.org

ELECTION 2012 WINNERS, LOSERS, AND MIXED BAGS

WINNERS

Gov. Jerry Brown: Narrow passage of Prop. 30 saved Brown from devastating schools and proved he carries voter clout.

Up-and-comer lefties: Steve Ngo's first-place City College placement and Matt Haney's school board election make them faces to watch.

African Americans: First black president reelected. SF Board of Supervisors has two black women for the first time in decades.

Students: Props. A and 30 prevented deep and painful cuts.

LGBT community: Obama reelection and three states approving same-sex marriage should finally tip the national scales on marriage equality.

LOSERS

United Educators of San Francisco: Union's stand against incumbent school board members failed.

David Lee: Million-dollar campaign that shattered district election spending records lost to Sup. Eric Mar by 15 points.

Rodrigo Santos: Appointed City College trustee spent an unheard-of \$200,000, and still placed a distant sixth.

Enrique Pearce: Campaign consultant oversaw incompetent effort that led

Christina Olague to be the first incumbent ousted under ranked-choice voting.

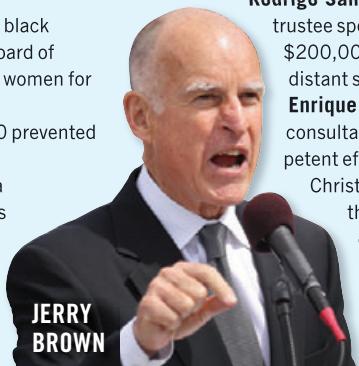
MIXED BAGS

Mayor Ed Lee: His ballot measures passed (thanks to buy-in from progressives), his candidates lost (Olague partly because his own people turned on her), his honeymoon is definitely over.

Downtown: Attacks by the Realtors and the rich (Ron Conway, Thomas Coates, and Marc Benioff) failed in D1, sorta worked in D5, and was a show of raw power that caused a backlash.

Progressives: Divided loyalties to flawed progressive candidates lost once-dependable D5, people power beat big money in D1.

AP IMAGES PHOTO OF JERRY BROWN BY LENNY IGNELZI



JERRY
BROWN



RODRIGO
SANTOS

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Wilbur Storey, statement of the aims of the Chicago Times, 1861

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Image: Sarah Wilson, photo © Lenny Gonzalez

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PICKS

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EDITORIALS

IN THIS ISSUE

NEWS P8

FOOD AND DRINK P16

PICKS P18

ARTS AND CULTURE P20

MUSIC LISTINGS 33 / STAGE LISTINGS 36
ON THE CHEAP 36 / FILM LISTINGS 38

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ON THE BLOGS



POLITICS

Steve Jones looks at whether the proposed Warriors arena is a good deal for the city

The Last Closet is trying to make pro sports an LGBT safe space. What's standing in its way?

The garbage rate hike: why do we pay what we pay?

NOISE

Caitlin Donohue is all aTumblr over Kitty Pryde, Main Attraktionz, Hottub

Live Shots: Scenes from the hot concerts this week

Emily Savage's picks for must-see concerts this week

PIXEL VISION

An inside peek at outLOUD Radio's queer storytelling

Cinephiles find solace from airhead action flicks with Cheryl Eddy's list of this week's best concerts

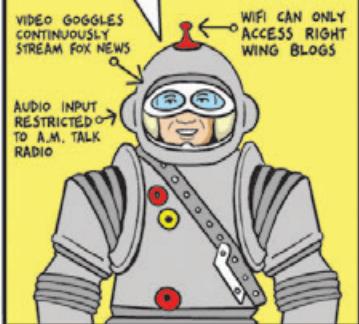
SEX SF

We tracked down Dita Von Tees in her not-so-natural habitat: Potrero Hill

THIS MODERN WORLD

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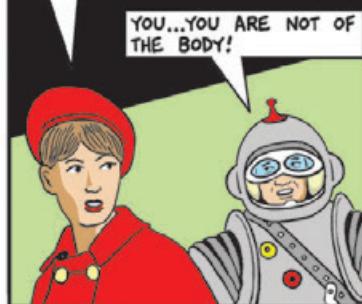
IF YOU WANT TO UNDERSTAND OBAMA, YOU MUST UNDERSTAND KENYAN ANTI-COLONIALISM!



by TOM TOMORROW

THEY BELIEVED IN THE WORLD THEY HAD CONJURED UP, AND WERE PERPLEXED WHEN OTHERS DID NOT.

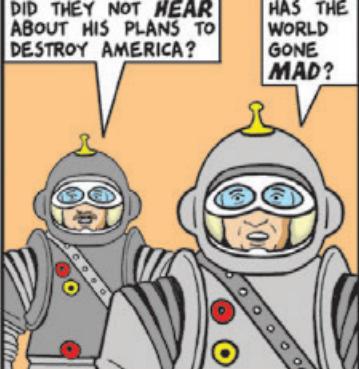
SO HE'S A SECRET MUSLIM FUNDAMENTALIST WHO WANTS EVERYONE TO HAVE ABORTIONS AND GET GAY MARRIED?



AS ELECTION TIME NEARED, THEY WERE CONFIDENT OF VICTORY. MICHAEL BARONE HASN'T SEEN MANY OBAMA SIGNS ON CAMPUSES!



AND THEN REALITY INTRUDED. WAIT--VOTERS DIDN'T DECISIVELY REPUDIATE THE MARXIST USURPER?



NATURALLY THEY RETREATED EVEN DEEPER INTO THEIR BUBBLE. ROMNEY LOST BECAUSE HE WASN'T A REAL CONSERVATIVE!



PROTEST — AND RUN FOR OFFICE

BY NORMAN SOLOMON

OPINION Millions of Americans are eager, even desperate, for a political movement that truly challenges the power of Wall Street and the Pentagon. But accommodation has been habit-forming for many left-leaning organizations, which are increasingly taking their cues from the party establishment: deferring to top Democrats in Washington, staying away from robust progressive populism, and making excuses for the Democratic embrace of corporate power and perpetual war.

It's true that many left-of-center groups are becoming more sophisticated in their use of digital platforms for messaging, fundraising and other work. But it's also true that President Obama's transactional approach has had demoralizing effects on his base. Even the best resources — mobilized by unions, environmental groups, feminist organizations and the like — can do only

so much when many voters and former volunteers are inclined to stay home.

For people fed up with bait-and-switch pitches from Democrats who talk progressive to get elected but then govern otherwise, the Occupy movement has been a compelling and energizing counterforce. Its often-implicit message: protesting is hip and astute, while electioneering is uncool and clueless. Yet protesters' demands, routinely focused on government action and inaction, underscore how much state power really matters.

To escape this self-defeating trap, progressives must build a grassroots power base that can do more than illuminate the nonstop horror shows of the status quo. To posit a choice between developing strong social movements and strong electoral capacity is akin to choosing between arms and legs. If we want to move the country in a progressive direction, the poli-

tics of denunciation must work in sync with the politics of organizing — which must include solid electoral work.

Movements that take to the streets can proceed in creative tension with election campaigns. But even if protests flourish, progressive groups expand and left media outlets thrive, the power to impose government accountability is apt to remain elusive. That power is contingent on organizing, reaching the public and building muscle to exercise leverage over what government officials do — and who they are. Even electing better candidates won't accomplish much unless the base is organized and functional enough to keep them accountable.

Politicians like to envision social movements as tributaries flowing into their election campaigns. But a healthy ecology of progressive politics would mean the flow goes mostly in the other

CONTINUES ON PAGE 7 >>

THE END — OF THE — CALIFORNIA GOP

BY TIM REDMOND
tredmond@sfbg.com

EDITOR'S NOTES The Wall Street Journal, which tends to look foolish whenever it does political analysis, stuck its haughty little nose into California last week, announcing that the Democratic supermajorities in the state Legislature spell doom for us all.

"Liberals," the paper noted, "will pick up enough seats to secure a supermajority. Governor Jerry Brown then will be the only chaperone for the Liberals Gone Wild video that is Sacramento."

I guess I go to the wrong parties, but I've never seen that movie. In fact, a lot of the Dems in Sacramento would have to cough and gasp a bit to call themselves "liberals," and that's on a good day. Frankly, the majority party in the Assembly and Senate tends to be relatively conservative, with many of its members afraid to so much as talk about, say, amending Prop. 13 or legalizing marijuana.

The bigger danger is that the Democrats from the more moderate districts will so fear that loss of their seats that they'll want to be even more cautious about raising taxes than the Republicans.

See, I don't think either party quite realizes what happened Nov. 6 in California, and what it means for the future.

This election wasn't an anomaly. It wasn't a miraculous twist of fate driven by high Obama turnout or by labor's GOTV efforts to defeat Prop. 32. It was the inevitable result of two forces — the demographic changes in the electoral map of this state, and the utter, complete collapse of the California Republican Party. Neither one is about to change any time soon.

For decades, the GOP has

CONTINUES ON PAGE 7 >>

EDITORIALS



NO REPUBLICANS HERE! DEMOGRAPHIC SHIFTS ARE RENDERING THE CALIFORNIA GOP POINTLESS. GETTY IMAGES PHOTO BY DAVID PAUL MORRIS

THE END OF THE CALIFORNIA GOP CONT>>

focused on older, white, suburban voters, and there was a time when that strategy worked. But the future of the state is younger, non-white, urban voters who are less frightened by crime, less xenophobic about immigration, less likely to have kids in private schools, and largely uninterested in the traditional Republican social issues.

Brian Leubitz, the insightful blogger at Calitics.com, notes that almost 30 percent of the people who went to the polls Nov. 6 were between 18 and 29 years old. "The California GOP, like the greater national party, has lost young voters," he writes. "If it hopes to return to a semblance of a statewide party, it will need to moderate itself back into a party that accurately represents some portion of California's electorate."

How likely is that? Anyone want to bet that the GOP is going to reject the Howard Jarvis

Taxpayers Association the right-wing radio guys in Los Angeles and start promoting immigration reform and an overhaul of Prop. 13? You'll have to give me pretty long odds.

No: The era of Democratic supermajorities in the California Legislature is here to stay for a while, and the Dems might as well use it. No need to be afraid of a backlash; there's nothing out there to lash back with. The only real danger is that Democrats and independents will be so disappointed in the Legislature's failure to act on the huge issues facing the state that they'll stay home in two years.

Why not talk about a split-role property tax program? Why not an oil-severance tax? Why not let local government raise local taxes without a two-thirds majority? The Wall Street Journal can whine all it wants, but it can't change reality — right now, the Democrats are the only game in town. **SFBG**

PROTEST — AND RUN FOR OFFICE CONT>>

direction. Election campaigns should be subsets of social movements, not the other way around.

For progressives, ongoing engagement with people in communities has vast potential advantages that big money can't buy — and (we hope) can't defeat. But few progressive institutions with election goals have the time,

resolve, resources or patience to initiate and sustain relationships with communities. For the most part, precinct organizing is a lost art that progressives have failed to revitalize. Until that changes, the electoral future looks bleak. **SFBG**

Norman Solomon is founding director of the Institute for Public Accuracy and co-founder of rootsaction.org. A longer version of this piece appears in the Nov. 24 edition of The Nation.

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% OPENING THE LAST CLOSET DOOR

While most everyone's attention was focused on electoral politics in late October, Supervisors David Campos and Christina Olague were talking about a different level of political issue, one that's still a huge taboo: Gay men in professional sports. At an Oct. 30 press conference, the two LGBT supes joined with representatives of The Last Closet, an SF-based campaign that's trying to get gay professional athletes to come out.

It's remarkable (or maybe, sadly, it isn't) that in 2012, not

@ THE SKATEBOARDERS AND FANS OF THE DEW TOUR TORE UP THE CIVIC CENTER GRASS AND LEFT IT A MUDDY MESS FOR WEEKS. REPPARK'S SARAH BALLARD SAYS IT'S NOW BEING REPLANTED (AND YES, THE DEW TOUR IS PAYING). GUARDIAN PHOTO

BY MIKE KOZMIN/SF NEWSPAPER CO.



one openly gay man has played in any of the Big Five pro sports (football, basketball, hockey, baseball and soccer). There are, everyone knows, plenty of gay athletes, and the NFL, NBA, NHL, MLB and various soccer associations all have gay players. Some of them have come out after they've

retired. But on the field (or on the floor, or on the ice)? No way.

Why does anyone care? Because youth sports are still, even in this town, full of homophobic language and homophobic attitudes, and it's hard to imagine what young LGBT football or basketball players have to endure.

Even one gay player could make a world of difference.

“What I saw with the San Francisco Giants, all of the Latino players, was such a source of pride to Latino boys and girls,” Campos told us. “We can’t feel that in the LGBT community. We know there are gay baseball players, but the

LGBT youth don't have those role models to look up to.”

The Last Closet campaign emerged out of a documentary film project that sought to look at homophobia in pro sports. “It became clear that some members of the sports hierarchy were not going to make themselves avail-

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\$ CASH FOR TRASH

Recology, the city's garbage monopoly, has a problem: It charges residential customers only for the black cans full of unrecyclable material headed for the landfill -- but thanks to city policy and environmental consciousness, there's less and less traditional trash out there. Ultimately, the company wants to get rid of the big black cans altogether.

So a business model based on offering free recycling and compost doesn't work any more -- and everyone has known for some time that it had to change.

But there was no discussion of rate changes earlier this year; in fact, Recology folks said there were no plans for an immediate rate hike in the works. That's because the June 2012 ballot included a measure that would have created competitive bidding for the city's garbage contract -- and the last thing Recology wanted was the threat of a rate hike to drive voters toward amending the 1932 City Charter provision that gives just one company complete control over



the lucrative waste franchise.

Ah, but the June election is long over, and Recology beat back that effort -- so the rate hike we all expected is now on the table.

On Sept. 11, Recology informed the city that it intends to apply for a new rate structure -- and while the process is long and convoluted, we'll see the details in a few weeks, and you can expect to start paying more for your service by next summer.

There's no formal proposal yet -- that will come in December. The director of the Department of Public Works has to approve it, and so does a Rate Board made up of the city administrator, the controller and the head of the Public Utilities Commission. But both Recology and the city say there will be some significant changes in the way San Franciscans pay to have their refuse removed.

"We can't focus our financial operations on a black can if we're trying to get rid of it," Recology spokesperson Eric Potashner told us.

Douglas Legg, the finance director at the Department of

Public Works agrees. "As we've been pushing diversion, the blue and green cans have been pretty heavily subsidized."

But shouldn't good habits, like recycling, be subsidized? Should people who recycle and compost more be penalized? "That's the challenge," Potashner said.

And in the end, it's going to be more than a shift in which bins cost how much. There's no doubt that your bills will be rising, perhaps by a significant amount. "I assume it will go up," Legg said. "There hasn't been a cost-of-living increase since 2010."

Which, of course, brings back the competitive bidding point. If others had a chance to make a play for the city contract, might rates be lower? Or might the city get more out of the deal?

Retired Judge Quentin Kopp, who helped spearhead the campaign for competitive bidding, thinks so. "If we had competitive bidding," he told us, "these rate hikes would be more moderate."

(Tim Redmond)



WILL PRO HOCKEY HOST THE FIRST OUT LGBT PLAYER?

able to speak about this taboo subject," the group's website notes.

In fact, Fawn Yacker, one of the project directors, told us that nobody in a senior position in any sports organization was willing to talk -- and that's turned the movie into a political cam-

paign. "We want the fans to push the sports leaders to address this," she said.

In fact, all The Last Closeters want right now is for the commissioners of the major sports leagues to make a statement that homophobia is unacceptable and that the leagues will do

everything possible to make sure that out gay players are accepted. Seems like a pretty simply no-brainer -- but so far, not one sports official has gone along.

It's pretty crazy, considering that it's almost inevitable that a few major sports athletes will come out in the next few years

— and the leagues are going to look foolish if they pretend it's not going to happen.

Any bets on which sport is going to be the first? "I don't know," Yacker said. "I think it might be hockey." **(Tim Redmond)**

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SORTING OUT A STRANGE ELECTION

What the Nov. 6 results mean — and don't mean

BY STEVEN T. JONES AND TIM REDMOND
steve@sfbg.com, tredmond@sfbg.com

NEWS The way the San Francisco Chronicle pundits put it, Mayor Ed Lee was the clear winner in a grand San Francisco election. "All his measures on the ballot won hands down," noted Willie Brown, the high-paid lawyer and political operative who also functions as a Chron columnist. "It was a great day for Ed Lee," proclaimed columnist C.W. Nevius.

Well, not really.

There are a lot of ways to explain and analyze the inconsistent results of one of the most heavily propagandized elections in recent San Francisco history. But no matter how you look at it, the election was at best a wash for the mayor. Indeed, we'd argue that voters rejected the basic premise of the mayor's political agenda — that tax cuts and favors for big business are the best economic policy — despite record-breaking outside spending selling that agenda and targeting those who stood in its way.

Let's take a look at the real facts:

- Every single initiative backed by the mayor, the ones he's getting credit for — from the City College parcel tax to the housing fund to the business tax — was either a compromise with progressives or a measure that originated on the left. There was nothing the mayor pushed that had any significant progressive opposition; his wins were equally, if not more dramatically, wins for the left.

- Both people the mayor appointed to office were soundly rejected by the voters. Rodrigo Santos, his high-profile appointee to the troubled City College Board of Trustees, spent almost \$200,000 and finished a distant sixth. Sup. Christina Olague lost to the candi-

date Lee had rejected for appointment, London Breed, in a complicated race where the mayor's actual role was unclear (he never withdrew his endorsement of Olague even as his allies trashed her in nasty ways).

- A million-dollar effort funded by some of the mayor's allies to oust Sup. Eric Mar was a spectacular failure, suggesting some serious problems in the mayor's political operation, and undermined his emphasis on "civility."

- The voters made clear on every level that they believe higher taxes on the wealthy and closing tax loopholes on big business are the right approach to the economy and to funding government. From Prop. 30 to Prop. 39 to Prop. A to Prop. E, the message was pretty clear: The tax revolt that started in California in 1978 may be winding down, and the notion of making property owners and the wealthy pay for education and public services is no longer a radical idea.

Robert Cruikshank, who writes for the Calitics blog, argues that the November election signals a major sea change in California. "[The] vote to pass Prop 30 — by a larger margin than most observers expected — does more than just provide \$6 billion of badly needed funding to the state's public school," he wrote. "It brings to a close a 34-year long tax revolt that came very close to destroying California's middle class, locking its low income families into permanent poverty, and left the state on the edge of financial ruin."

That sounds like a progressive message. The agenda put forward by the mayor's closest allies, including right-wing billionaire Ron Conway, who played a heavy-handed role in this election, not only failed to carry the day; the big-money types may have overplayed their hand in a way

that will shape the political narratives going forward.

A LOT OF CONSENSUS

Let's start with the ballot measures (before we get to the huge and confusing mess that was D5).

Proposition A, the parcel tax for City College, didn't come out of the Mayor's Office at all; it came from a City College board whose direction the mayor tried to undermine with the appointment of Santos, a pro-development engineer so conservative that he actually endorsed the Republican opponent of Assembly member Tom Ammiano.

"IT'S HARD TO UNRAVEL WHAT HAPPENED HERE."

POLITICAL CONSULTANT
DAVID LATTERMAN

Lee didn't even endorse Prop. A until a few weeks before the election, and played almost no role in raising money or campaigning for its passage (see "Words and deeds," 9/11/12). Yet it got a higher percentage of the vote than any of the three measures that Lee actively campaigned for: Props. B, C, and E.

Then there's Prop. C, the Housing Trust Fund. Lee's office played a central role in drafting and promoting the measure — but it wasn't exactly a Lee initiative. Prop. C came out of the affordable housing community, and Lee, who has strong

ties to that community, went along. There were tough negotiations — the mayor wanted more guarantees and protections for private developers — and the final product was much more what the progressives who have spent decades on the housing front wanted than what the mayor would have done on his own.

The way the mayor envisioned business-tax reform, the city would have eliminated the payroll tax, which tech firms hate, and replaced it with a gross-receipts tax — and the result would have been revenue-neutral. It was only after Sup. John Avalos and the progressives demanded that the tax actually bring in more money that the outlines of Prop. E were drafted and it received strong support from groups across the ideological spectrum.

"You had a lot of consensus in the city about these ballot measures," political consultant David Latterman, who usually works with downtown-backed campaigns, said at SPUR's post-election round-up.

The supervisorial races were a different story, with unprecedented spending and nasty messaging aimed at tipping the balance in favor of real estate and development interests. Mayor Lee didn't get directly involved in the District 1 race, but he was clearly not a supporter of incumbent Sup. Eric Mar.

The real-estate and tech folks who are allied with Lee spent more than \$800,000 trying to oust Mar — and they failed miserably, with Mar winning by 15 points. While Mar did have the backing of Chinatown powerbroker Rose Pak, who raised money and helped organize ground troops to help, Mar's victory was primarily the result of a massive outpouring of support from labor and progressive

activists, many reacting to the over-the-top effort to oust him.

Mar, who voted to put Lee in office, won't feel a bit indebted to the mayor for his survival against a huge money onslaught. But in District 5, the story was a whole lot more complicated, and impact more difficult to discern.

THE D5 MESS

Before we get into what happened in D5, let's dispel some of the simplistic and self-serving stories that circulated in the wake of this election, the most prominent being that Olague's loss — the first time an incumbent was defeated in a ranked-choice election — was payback for crossing Mayor Lee and voting to reinstate Sheriff Ross Mirkarimi.

It's certainly true that Lee's allies went after Olague and supported London Breed, and that they tried to make an issue of domestic violence, but there was much, much more to this district election. Breed is an SF native with a compelling personal story who ran a strong campaign — and the three strongest progressive candidates in the race each had major flaws that hurt their electability. By most accounts, the Olague campaign was a disaster until the very end. Equally important, the progressive community was divided over D5, leaving room for Breed to slip in.

"It's hard to unravel what happened here," Latterman said.

San Francisco Women for Responsibility and an Accountable Supervisor was an independent expenditure group fronted by domestic violence advocates and funded by more than \$100,000 from the families of Conway and fellow right-wing billionaire Thomas Coates. It attacked Olague's Mirkarimi vote as being soft

BY JEAN TEPPERMAN

news@sfbg.com

NEWS On Nov. 2, a half-hour before the 6am grand re-opening of the newly remodeled Walmart store in Richmond, six workers on the late-night shift donned matching lime-green T-shirts and staged a sit-in next to the Customer Service desk.

"We're tired of mistreatment at work," explained Walmart worker Mario Hammond, "of not being treated with dignity and respect."

Outside, a small group of union members, clergy, and other supporters stood in the dark, holding a huge banner reading "Walmart on strike: End the retaliation."

This small, peaceful protest was a moment in "one of the most exciting labor campaigns this year," according to San Francisco Jobs with Justice coordinator Gordon Mar. "Because it's an example of workers going on the offensive, not just fighting to protect what they have. It's also exciting that workers are taking on the largest corporation in the world."

The national Walmart workers' Organization United for Respect at Walmart (OURWalmart) is not a union, members insist, but simply an organization of workers who want Walmart to improve the pay and working conditions of its low-wage workers, or in Walmart-speak, "associates."

Like participants in the Arab Spring, many Walmart workers across the country have found each other through social media: the OURWalmart Facebook page and Twitter. An organization called Making Change at Walmart, funded by the United Food and Commercial Workers (UFCW), has also hired organizers, including many former Walmart workers, to spread the word.

Organizing mostly under the radar for the last two years, OURWalmart grabbed public attention in September with a strike of 30 workers in Southern California, followed by a one-day national strike Oct. 10 — organizers say workers from 28 stores in 12 states participated. Only a handful of workers in each store have walked off the job so far, but that's how social movements begin, said Kasi Farrar, an organizer with Making Change at Walmart.

Walmart workers and their



BOTTOM CONFRONTS TOP

Walmart workers and their allies organize a movement that could ripple through the retail industry

supporters are planning demonstrations in the Bay Area and across the country at Walmart stores on Black Friday, the day after Thanksgiving, traditionally the biggest shopping day of the year. Before that, on Nov. 14, a demonstration in San Leandro is set to protest terminations and the cutting of hours of OURWalmart members, which they see as retaliation for protests.

Dominic Ware, one of 20 Bay Area Walmart workers who participated in the national strike, joined 200 others from around the country Oct. 10 at Walmart corporate headquarters in Bentonville, AK, demanding an end to retaliation against workers who protest company practices. The best thing about the gathering in Bentonville, said Ware, "was seeing how all the people stood up, different races, ages, ethnicities, all coming together with one goal, to make this company right, the way Sam Walton had it, with respect."

OURWalmart members frequently appeal to ideals expressed by Walmart founder Sam Walton. The organization's Declaration of Respect calls on Walmart to

"live up to Mr. Sam's promise of 'respect for the individual.'"

Despite pay levels low enough that many Walmart workers rely on food stamps, Ware and many of his co-workers insist that their main goal in organizing is "respect." Other demands include a minimum wage of \$13 an hour, affordable health care, freedom of association, and equal opportunity, given that Walmart has been a frequent target of formal complaints and lawsuits over gender and racial discrimination.

"DISREGARD FOR ASSOCIATES' WELLBEING"

Semetra Lee, the single mother of a 10-year-old son and 6-year-old twins, started working the late-night shift at the Richmond Walmart store in August, hired to help with the remodeling.

"The very first day," she said, "the managers started off yelling and screaming. 'You guys are lazy, the worst crew I ever worked with.' Instead of saying 'get the tool,' it was yelling 'go get the goddamn tool!'

Lee was especially angry about comments she saw as racist. One night a young African American worker tied a rope around his

waist to move a heavy counter. "The supervisor, an older, Caucasian man, said, 'If it was up to me I would tie it around your neck.'"

The work demands seemed impossible to meet. "You have 20 people doing an amount of work it would take 50 people to finish," said Lee, "and they kept saying 'hurry up, hurry up, you guys are moving too slow.'"

A report issued last month by Making Change at Walmart criticized what it called Walmart's "low-road business model." The report charged that a recent push for increased productivity has meant short staffing and more pressure of the kind Lee described.

Walmart spokesperson Dan Fogelman denied that the productivity program had led to more pressure on workers, saying rather that technology like self-checkout had freed more associates to help customers. "We staff the stores to meet the needs of our customers," he said.

But Amanda Grenier, who worked at Walmart for seven years and is now on staff at Making Change at Walmart, charged that the company's scheduling shows

a "total disregard for associates' wellbeing." When she was an hourly worker supervising others who worked at cash registers, she said, "Some of the women working there had to find daycare, so they asked for morning shifts. There were morning shifts open, but the managers wouldn't work with them. They said the associates had to have 'open availability.' [Walmart says] they support people going to school, but they cut your hours to retaliate if you 'close' hours [to go to classes]."

Fogelman disputed this picture, saying that Walmart's scheduling system is "designed to build associates' schedules around the times they are available." He added that Walmart's "pay structure" is "very competitive" — hourly associates who work full time, at least 34 hours a week, earn an average of \$12.54 an hour, and have many opportunities for advancement.

Raymond Bravo, who has been working at the Richmond Walmart store for about 17 months, said he makes \$9.85 an hour, which includes an extra \$1 for working the late-night shift. "What I'm getting paid is crazy," he commented, adding that he was glad he didn't have to support children on his pay.

But Bravo was more indignant about what he saw as retaliation for wearing an OURWalmart T-shirt to work. After he did that, he said, "My manager was really on my case, assigning me more work than I could do in a night." After Bravo complained, he said, "I got my hours cut to 24 a week."

THE RIGHT TO PROTEST

If open protest brings retaliation, why not keep the organizing underground? "The number one mission for OURWalmart," said member Ware, "is to give knowledge to employees." Specifically, "to let other workers know, if there's something wrong on your job, it's not just you, there's a whole group of individuals fighting for you."

The campaign also lets workers know they have a right to organize. On OURWalmart's Facebook page, a Walmart worker recently posted his view that members were crazy to take such risks, adding, "You have no rights — you're not in a union."

An immediate response from a worker-activist explained that, on the contrary, the National Labor Relations Act gives all

workers, whether or not they are union members, the right to take "concerted action" to improve their jobs, and bars employers from retaliation or intimidation. OURWalmart has filed dozens of "unfair labor practice" charges against Walmart, including charges on behalf of two fired Bay Area workers.

These rights have been on the books for 75 years, however, and workers know it's common for employers to fire people who lead protests or union drives. OURWalmart's strategy is to use publicity as a protection against retaliation.

While they say retaliation still occurs, workers won an oblique victory when Huffington Post published a leaked seven-page memo from Walmart management dated just before the Oct. 10 strike. The memo instructed local managers not to retaliate against workers who walked out.

Walmart spokesperson Fogelman emphasized that, "We have strict rules prohibiting retaliation," adding that if any employees feel they have experienced

OURWALMART'S STRATEGY IS TO USE PUBLICITY AS A PROTECTION AGAINST RETALIATION

retaliation, "we want to hear about it." He pointed to Walmart's Open Door policy, which encourages any employee to bring issues to managers.

The catch, say OURWalmart members, is that the door is open to only one employee at a time. "We find matters are best resolved on a personal level," explained Fogelman.

"Open Door doesn't work," responded Richmond Walmart worker Hammom. "There are two or three of them and only one of us. They can twist your words any way. The only way is to show unity."

Despite what he said is a clear pattern of retaliation, San Leandro

CONTINUES ON PAGE 14 >>



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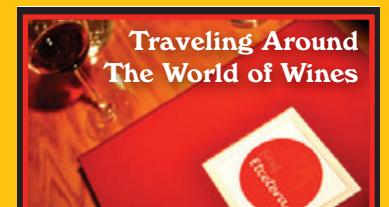
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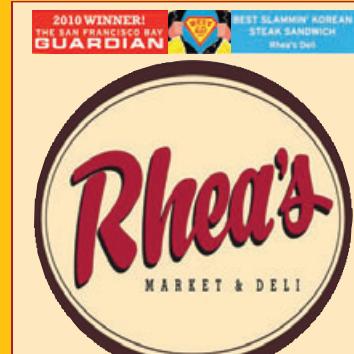


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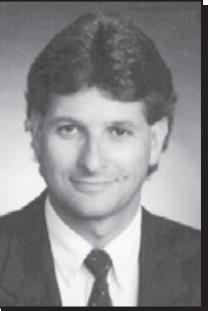
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www.forrespect.org
www.makingchangeatwalmart.org

NEWS

CONT>>

Walmart worker Ware added that open protest is important because it's "leading by example." Simone Mock, a UFCW member on leave from her grocery-store job to work for Making Change at Walmart, said the company creates "an intimidating atmosphere. That's

"THAT'S WHY IT'S SO POWERFUL WHEN SOMEONE DOES SPEAK UP. THE OTHER WORKERS SEE IT, AND IT'S CONTAGIOUS."

SIMONE MOCK, UFCW

why it's so powerful when someone does speak up. The other workers see it, and it's contagious."

A MAJOR IMPACT

Labor and community activists say the workers' actions are contagious beyond Walmart. Since the Southern California strikes, said San Francisco Jobs With Justice (JWJ) coordinator Gordon Mar, "We're seeing a tremendous amount of excitement and interest, people contacting JWJ asking 'how can I get involved?'"

When JWJ and the Work and Families Coalition (WFC) called an initial meeting of supporters in San Francisco last month, "the response was overwhelming," said Jenya Cassidy of the WFC. It's not just activists, she added — "parents at my kids' school are excited about it."

"I hope this really sparks something," Cassidy added. "It has already, at least in people's imaginations." Some respond to the very idea of challenging Walmart: "I look it like David and Goliath," said Richmond Walmart worker Bravo.

Beyond the dramatic appeal, change at Walmart would "have a major impact throughout the whole economy," Mar said.

"Walmart is the number one retailer in the world," explained San Leandro Walmart worker Ware. "If Walmart changes, all the other [companies] all down the line will have to change." SFBG

THE LATIN DISH: POLITICS CON SALSA

ARE POLITICIANS READING? ANYTHING?

BY ALEJANDRO MURGUIA

news@sfbg.com

POLITICS CON SALSA San Francisco is a literate community, always has been. Bookstores abound, perhaps not as much as bars, but that's fish for another soup. The literary scene is uber-vibrant, as highlighted by the recent Litquake Festival with more than 800 writers reading in hundreds of venues.

But looked at from another perspective, the most recent study on adult literacy reveals startling numbers: Nationwide one in seven adults is illiterate, about 14 percent of the adult population. The same study cited San Francisco with an adult illiteracy rate of 18 percent, or nearly one in five adults (National Assessment of Adult Literacy, 2003).

One out of five adults in San Francisco is illiterate and we have 11 supervisors — it's scary, right? If I think too much about this it keeps me up at night.

So I am proposing that our elected officials, especially our supervisors, post their reading lists on their websites, for the electorate to view, perhaps to even offer comments or questions.

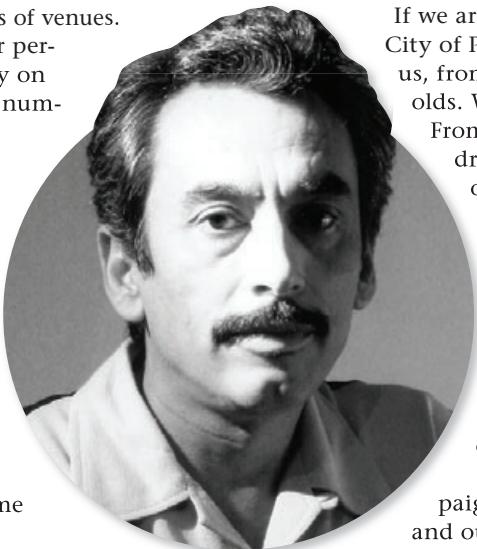
Nothing reveals more about the human heart — who you are, your world view, your interests — than what you're reading. Where do they get the recipes for all the laws they cook up? Do they read newspapers — I mean community newspapers? Poetry? Fiction? Non-fiction? Adrian Rich? Isabel Allende? Machiavelli? I would like to see the list of their dictionaries, and I hope to see lots of bilingual ones — like Spanish-English, Cantonese-English, Tagalog-Spanish-English, Russian-English. *Caló. Me entiendes, Méndez?* Or is it English-only dictionaries?

In the best of worlds we would find on their reading lists poetry, novels, history, art, philosophy.

One way out of this morass of violence brought to us in burning color by the powers that be...might just be a poem. Something created by another human being, easy to hold in one hand, or folded in the pocket — sometimes the gift of peace is as simple as that.

It's not just about books, but writing and stories that speaks to us, our sense of who we are, who we have been — and, if there's any time left on this planet, where we might be going.

One of the biggest problems in our society right now is that too many politicos run around downplaying reading and writing — proud of the fact they've never read a book, don't know *caca-huatus* about poetry or literature, much less art or music, and could care less. But we live in one of the great literary cities, rich with song and poetry going way back before any Euro cats showed up trapping beavers or digging for gold. So to ignore



this heritage would be foolish for any politician. After all — as the wise poet once said, "Poetry is the best word in the best place."

If we are truly a literate city — the City of Poets — then it must be all of us, from four-year-olds to 100-year-olds. We must all be good readers:

From the Rammaytush songs still drifting in the fog that sweeps over Twin Peaks, to Maria Amparo Ruiz de Burton to Oscar Zeta Acosta, the Brown Buffalo, to Roberto Frost. Or any of the past poet laureates will do just fine, Ferlinghetti, Mirikitani, major, Hirschman, di Prima, a virtual all-star lists of voices, styles, visions.

As part of a literacy campaign aimed at city officials and our elected leaders, two poets Virginia Barrett and Bobby Coleman,

have put together an anthology *Occupy SF: poems from the movement* that includes more than 100 poets, from Lawrence Ferlinghetti, devorah major and Jack Hirschman to many emerging poets. The two editors have launched a campaign to place this anthology in the hands of every city bureaucrat and elected official. They are operating as a nonprofit, and all proceeds go to benefit the evolving Occupy movement. The anthology is published by Jambu Press/Studio Saraswati, which can be contacted via email: saraswati.sf@gmail.com or snail mail at PO Box 720050, SF 94172.

And please, political leaders — no excuses about how busy you are. If that's the case maybe you should retire so you can take some time to read. **SFBG**

A POETIC PAELLA

*All the ingredients can be found
At your local bookstore
Take the honey from many languages
The poetic juice from many cultures
The crying songs of many lands
The spices of diverse foods
The love a parent has for a child
The love a child has for the wind
Include an image of bound feet
Discovered in a 19th century photo book
Plus the history of war crimes
Seasoned with the salt of exile
The lovers' caress before sex
Blend them together
In any order
You will find wisdom in every bite*

Alejandro Murguia is San Francisco's poet laureate. His column will appear regularly.

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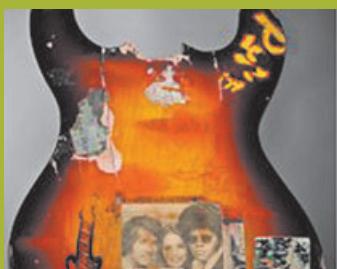
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FOOD + DRINK

BY VIRGINIA MILLER

virginia@bayguardian.com

APPETITE Bagels and doughnuts in their many iterations — beignets, malasadas, bomboloni, etc. — are two of the more comforting breakfast or anytime foods. It's tougher than it should be to find proper bagels, but alongside notable SF sources, the East Bay welcomes a few new arrivals. Here are some tasty spots to hit for an epic morning pastry quest. (When in the East Bay, I recommend fueling up at Berkeley's just-opened coffee and wine bar **Bartavelle** — 1603 San Pablo Ave, Berk. www.facebook.com/BartavelleCoffeeWine — with a well-executed Sightglass Coffee cappuccino in the tiny-but-charming former Cafe Fanny space.)



First, bagels. Like anyone who has ever lived near or in NYC, I miss New York bagels. There's nothing like properly boiled and baked bagels, with dense, chewy insides and cracklin' exterior, topped with excellent schmear and lox. We get little here comparable to Manhattan favorites Barney Greengrass, Ess-A-Bagel, and Russ & Daughters. The short-lived Spot Bagel got close; now in San Francisco the excellent **Schmendricks** pop-up in Faye's Video and Espresso Bar (Wednesday and Friday mornings, 3614 18th St., SF. www.schmendricks.com) takes me back. The Schmendricks family — Brooklyn native Dave Kover, his wife Dagny Dingman, lawyer-turned-baker Deepa Subramanian, and her husband Dan Scholnick — know their stuff, and I anticipate a permanent storefront in the near future. Until then, the excellent bialys at nearby **Wise Sons Deli** (3150 24th St., SF. www.wisesons-deli.com) will have to suffice on off days. Woe is me!

Then there are Montreal-style bagels, less chewy than a NY bagel, slightly thinner yet dense, with a touch of char from wood-fired baking. **Beauty's Bagel Shop** (3838 Telegraph Ave, Oakland. www.beautysbagelshop.com)

MORNING PERKS FROM BEAUTY'S BAGEL SHOP, DONUT SAVANT, AND JITTERY JOHN'S COFFEE AT DOUGHNUT DOLLY. GUARDIAN PHOTOS BY VIRGINIA MILLER

SWEET ROLLIN'

beautybagelshop.com) has been the rave of Oakland since opening this summer. The bagels are hand-rolled, boiled in honey water, then baked in a wood-fired oven. Yes, it's NY prices: \$9 for closed, \$12 for an open-faced bagel sandwich, or \$1.65 per individual bagel in a few choice flavors like sesame, poppy, onion, or everything. But the quality is significant. After apprenticing at a Montreal bagelry and working as a chef at Delfina, Blake Joffe (along with girlfriend Amy Remsen) made roughly 800 bagels a week at Addie's Pizza Pie in Berkeley before opening Beauty's. Serving Healdsburg's coffee king, Flying Goat, they also craft chopped chicken liver, deviled eggs, cream cheeses/schmear and pickles in house, sourcing smoked trout and lox. It's a fresh lox, scallion smear, tomato, red onion and capers bagel sandwich that makes me smile.

On to doughnuts. SF masters the best in both at old school **Bob's Donuts** (1621 Polk, SF.), particularly at 1 or 2am when they're pulling those gems out of the oven, or the newer gourmet wave at **Dynamo Donuts** (2760 24th St., SF. www.dynamodonuts.com), with beautiful Campari or spiced chocolate doughnuts. Oakland gained two



doughnut newcomers this summer, **Donut Savant** (1934 Broadway, Oakl. www.donutsavant.com) and **Doughnut Dolly** (482 B 49th St., Oakl. www.doughnudolly.com).

Downtown Oakland's Donut Savant serves essentially glorified doughnut holes, its Twitter feed making me crave flavors like key lime, pumpkin, or an Old Fashioned with Bulleit bourbon glaze,

Angostura bitters cream, and a twist of lemon, which Savant introduced at Oakland's Art Murmur in August. This led to disappointment when first crossing the Bay Bridge weeks after the store opened only to be met with a sign during regularly scheduled morning hours saying there were no more doughnuts left. When I was able to trek back to the humble shop and find actual doughnuts, I bought every one in sight. Flavors were straightforward, rather than the interesting aforementioned. Chocolate coconut doughnut holes won out over basic chocolate or vanilla, though a dark chocolate doughnut with a light dusting of sugar was plain but more satisfying. One topped with butter cream stood out with creamy-dry contrast and candied ginger strips.



Doughnut Dolly charms in an alley off 49th Street. Pastel-striped walls and a friendly woman graciously attending each customer makes it feel immediately like a beloved neighborhood secret. By the bottle or glass, **Jittery John's Cold Brew Coffee** (www.jitteryjohns.com) is bracingly strong, New Orleans' style chicory coffee, made by an Oakland local — adding cream or milk makes one \$10 bottle stretch to four-five glasses of iced coffee. Dare I say it's almost worth stopping in just for this eye-opening brew that reminds me of Nola?

Doughnuts are the filled kind (no holes), the strawberry jelly doughnut superior to a childhood favorite with fresh jam inside. On my visits, flavors were a little basic for my tastes, the "naughty cream" merely a standard vanilla, the chocolate was pudding-like rather than dark and seductive, but the doughnuts themselves have a soft, gratifying texture. Bringing additional doughnuts home, a few seconds in the microwave ensured they melted warm in my mouth. **SFBG**

Subscribe to Virginia's twice-monthly newsletter, *The Perfect Spot*, www.theperfectspotsf.com

FOOD + DRINK: CHEAP EATS \$ \$ \$

POPPING UP

BY L.E. LEONE
le.chicken.farmer@gmail.com

CHEAP EATS Another new restaurant has sprung up at the corner of Castro and 18th St. across from Walgreens. Korean, this time.

CHEAP SPORTS

BY HEDGEHOG

There are several problems inherent with writing a pirate sports column embedded within a "food" column in any free weekly paper, even when the "food" column isn't written by your domesticated partner. Which mine is. And don't think I haven't suspected that's how I landed the gig in the first place.

In the second place, local politics is what passes for sport in this paper. You all don't really care about rec center racquetball, pickup soccer, baseball, or women's flag football. And that list pretty near completes the length and breadth of my sports experience around here. It's enough to make me want to hang up my cleats and walk out on Chicken Farmer's strike. But enough about me. And you. And the Bay Area sports scene.

Last week, while I was in Los Angeles, Kristy Kreme told me about something I'd never heard of or ever even imagined possible:

Trampoline dodge ball.

For the uninitiated, I'll elucidate: I'm talking about dodge ball, but played on a trampoline.

What?

Yes. It really happens! Kristy played it in the Valley but it can occur anywhere there is a trampoline park. These are giant rooms of interconnected trampolines, so that you have a basketball court-sized bouncing surface. On which to play dodge ball. How brilliant is that?

Here is where I leave the purview of underappreciated so-called sports writer and offer up my opinion in the civic arena, editorialist-style: Can we get some of that there Prop B money allocated to convert the now-dormant Mission playground swimming pool into a trampoline park? Now? It would be one sure way to silence your detractors who cried "fiscal irresponsibility" and so forth.

Trampoline dodgeball.
Pretty please?

Cheap Eats continued ...

Yeah! A free one, because the House of Air in the Presidio costs like 15, 16 clams an hour. Per person! Most people I know can't afford those kinds of clams-per-hour, not to mention per person.

But speaking of the metric system, my friend the Maze has moved to Palo Alto and I had the honor of helping him pack his kitchen. Not to mention pick up lunch.

And that is how I knew that there was a new Korean restaurant called Kpop at the corner of Castro and 18th, where that stupid soup place used to be, and before that I forgot what.

Well, so I grabbed an order of kimchee fried rice and an order of bulgogi on my way to the Maze's box-strewn mess of an ex-place, and we had us a little mid-afternoon lunch break.

OK.

The place wraps its takeout orders like microwave hospital cafeteria food: in plastic containers with plastic wrap stuck over the top, which is weird and hard to open.

And pointless.

What are you trying to prove, Kpop?

The sausage in the kimchi fried rice was pretty weak. It kind of seemed like little pieces of hot dogs, only not as yummy. And the fried egg on top of the fried rice ... somehow it managed to be both overdone and underdone at the same time. There wasn't hardly any juice at all left to the yolk, yet the sunny side was still slimy.

The bulgogi was alright.
Nothing special.

Gasp, it's not my new favorite restaurant, but I will give it another chance, because it's only been open for a couple weeks. And I love the idea of Korean food a short walk from home.

I just wish this one had bigger portions, or at least better portions. Or, hell, the same size and quality of portions for a slightly smaller price. I would settle for that. **SFBG**

KPOP

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WEDNESDAY 11/14

OUTLOUD RADIO 10TH ANNIVERSARY GALA

It's Saturday afternoon at the LGBT Community Center, and outLOUD Radio's youth producers are interviewing queer elders about their fashion sense. The recording session was but one of many that the nonprofit has conducted, an amaz-



ing opportunity for baby gays and their elders to connect and preserve their stories for the future. Tonight, outLOUD is celebrating a decade of work with radio greats — NPR's Ari Shapiro will take the stage for a Q&A with outLOUD youth leaders and KQED's Scott Schafer. Come out to support the group's efforts — because even with the nationwide advances made in last week's elections, more LGBT stories must be told. (Caitlin Donohue)

7pm, \$10-\$100
Brava Theater Center
2781 24th St., SF
(415) 658-6010
gala.outloudradio.org

THURSDAY 11/15

“EVERYDAY AS HISTORY: SELECTIONS FROM LOST LANDSCAPES OF SAN FRANCISCO BY RICK PRELINGER”

Prelinger Archives founder Rick Prelinger has a collection of over 60,000 so-called “ephemeral films” — including home movies and industrial clips (see: 1935’s “About Bananas,” an 11-minute, black-and-white bit of United Fruit Company propaganda hailing “one of America’s most important foods.”) Prelinger visits the Contemporary Jewish Museum in conjunction with the current exhibit “The Radical Camera: New York’s Photo League 1936-51,” where he’ll be presenting

highlights from his popular “Lost Landscapes” series of San Francisco history caught on film. No bananas, probably — but Playland, a youthful Golden Gate Bridge, and post-1906 earthquake scenes will likely make appearances. (Cheryl Eddy)

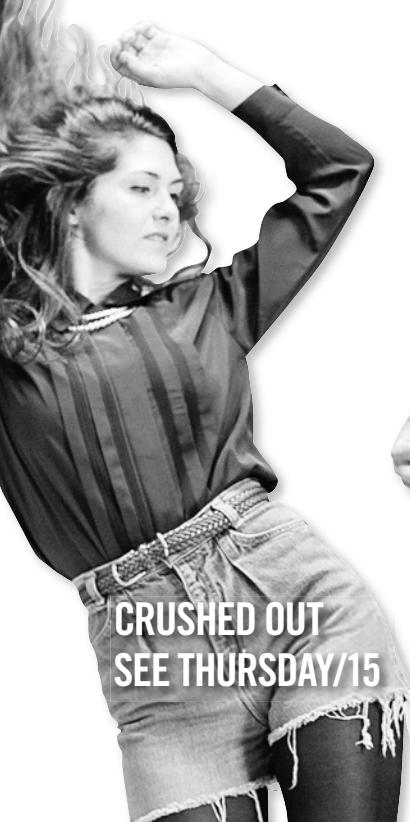
6:30-8pm, \$10 (includes museum admission)
Contemporary Jewish Museum
736 Mission, SF
www.thecjm.org

THURSDAY 11/15

CRUSHED OUT

Brooklyn-based band Crushed Out (formerly Boom Chick) mixes swirling, bluesy slide guitar riffs with reverb-laden surf fills, stomping honky tonk rhythms and a host of other early rock'n'roll influences into a truly tasty batch of infectious tunes. When listening to Crushed Out's new album, *Want To Give*, it may be hard to believe that it's just a duo making all that noise — but singer-guitarist Frank Hoier and drummer Moselle Spiller have no problem recreating the full sound when playing live. They've opened for fans such as Jon Spencer, and are playing with Social Distortion in the new year—catch them up close tonight while you still can. (Sean McCourt)

With the Lower 48, Halsted
9pm, \$8
Hotel Utah
500 Fourth St., SF
(415) 546-6300
www.hotelutah.com



THURSDAY 11/15

TAME IMPALA

Recording an LP alone, in Perth, Australia, the world's most remote city, practically guarantees a finished product permeated by angsty solitude. Psych-rock, though? Not exactly the most common vehicle for the expression of existential dread. Still, Kevin Parker pulls it off brilliantly on *Lonerism*, the sophomore full-length from Tame Impala, and his

first as a lone, multi-track-ing

solo artist under the moniker. The result is a golden pop album, stuck in limbo between Britney-esque



bubblegum vapidity, and Lennon/McCartney's wholesome pop transcendence. It should be fascinating to watch a full band reinterpret the bittersweet hooks floating around in Parker's head. (Taylor Kaplan)

8pm, \$22.50
Fillmore
1805 Geary, SF
(415) 346-6000
www.thefillmore.com



FRIDAY 11/16

SF INTERNATIONAL HIP HOP DANCEFEST

The SF International Hip Hop DanceFest is an extraordinary event. Always the same, it's always new. The formula works. Over the years, curator Micaya has honed her sense of what is hot and what is even hotter without neglecting the vibrant local scene that give this love fest of urban dance its backbone. New this year is Blue Boy from London with two different shows; the Academy of Villains will be back with its competition style fierceness; so is Ill-Abilities whose members travel the world conquering physical challeng-

SF INTERNATIONAL HIP HOP DANCEFEST SEE FRIDAY/16

es. Female crews Decadance theatre (NY) and Mix'd Ingrdnts (Oakland) will be there. That's just five of the 16 companies that will make a cheerful noise and shake up the Palace of Fine Arts. (Rita Feliciano)

Also Sat/17, 8pm; Sun/18, 2 and 7pm, \$39.99
Palace of the Fine Arts Theatre
3301 Lyon, SF
www.sfhiphopdancefest.com

FRIDAY 11/16

VLADIMIR IN BUTTERFLY COUNTRY

Vladimir Nabokov's love of butterflies is another example of the often deeply entwined relationship between art and science. His most famous work, *Lolita*, was composed on several butterfly-collecting trips and he even theorized a migration pattern for the Polyommatus blue butterfly that was later confirmed by scientists. Vladimir in Butterfly Country, hosted by the Old First Church, will begin with readings from the author's writings about butterflies. These will be followed by an original, one act opera, written by Ann Callaway and Jaime Robles, which brings to life Nabokov's love affair with the beautiful insect. And if that's not enough, the group boasts some of the finest chamber musicians in the Bay; Soprano Erin Newkirk will lead, accompanied by flute, bass, piano, bassoon, and percussion. (Molly Champlin)

8pm, \$14-\$17
Old First Church
1751 Sacramento, SF
(415) 474-1608
www.oldfirstconcerts.org

FRIDAY 11/16

**"TWIN PEAKS:
THE BEGINNING"**

When it hit the airwaves in 1990, *Twin Peaks* caused a sensation — and despite the copycats that sprang up in its wake, remains a singular example of what can happen when a pair of crazily creative minds (David Lynch and Mark Frost) come together and test the boundaries of television. Watching it today, it's no surprise it became a cult hit after its mainstream popularity waned. The characters! The settings! The bizarro plot twists and quotable lines! Brooklyn's Silent Drape Runners (+100 for the name) visit the Vortex Room for a special "live re-sound-tracking" of episode one, adding a new score of both original and familiar songs to the adventures of Agent Cooper and company. Let's rock! (Eddy)

10pm, \$10
Vortex Room
1082 Howard, SF
Facebook: The Vortex Room



FRIDAY 11/16

**ANNA AND THE
ANNADROIDS PRESENT
"CLONE ZONE"**

Acrobatics, dance, aerial silks, video game metaphors, and animation compromise Anna and the Annadroid's latest wacky, philosophical performance, "Clone Zone." Anna Sullivan started the San Francisco based performance group in 2004, inspired by dark horror films, pop culture, technology, and a love of dolls (though a slightly atypical one that had her building Barbie colonies on her front porch as a child.) This performance will see the Annadroids battling their way through Carl Jung's model of the human psyche in a video game format. Come for a night that promises a give-and-take exploration of the human condition through rule-breaking and genre-fusing dance. (Champlin)

Through Sat/17, 8pm; also Sun/18, 7pm, \$20
Dance Mission Theater
3316 24th St., SF

**ANNA AND THE ANNADROIDS
SEE FRIDAY/16**

(415) 826-4441
www.amerifluff.com

SATURDAY 11/17

**BLUEPRINT:
"DANZAS BREVES"**

"Tonight I can write the saddest lines," begins Pablo Neruda's famous, post-love "Poema XX." That mainstay of brokenhearted lotharios has been set to music by local composer Chris Pratorius -- and debuts alongside a number of other short, contemporary and traditional classical works in the Latin American tradition as part of the wonderful, forward-looking BluePrint series at the San Francisco Conservatory of Music. In the Conservatory's gorgeous concert hall, you'll also hear Gabriela Lena Fran's "Manchay Tiempo," Armando Luna's "Graffiti," Darius Milhaud's "Saudades do Brasil, Op. 67," and more. Conservatory artistic director Nicole Paiement conducts the New Music Ensemble, soprano

Julia Metzler provides the vocals, and David Tanenbaum will shine on the essential guitar parts. (Marke B.)

8pm, \$15-\$20
San Francisco Conservatory of Music
50 Oak, SF
(415) 864-7326
www.sfcm.edu

SATURDAY 11/17

THE FAINT

Has it really been a decade since the release of seminal dark wave album *Danse Macabre*? Released on Saddle Creek Records, the Faint's crisp and flashy third studio full-length was a standout during the early electro-pop buzz of the Aughts, sounding like it was crafted by a dance-punk band with a heavy metal guitarist, which it pretty much was. Or, Duran Duran tweaked out and covered in blood. Do you remember "Agenda Suicide" pumping out of boomboxes at every party in 2001, and swallowing up goth club and new wave dancefloors? I do. The record

got the so-so remix treatment in 2003 by Paul Oakenfold, Junior Sanchez, and more. This October, Saddle Creek released a deluxe edition of *Danse Macabre*, replete with unreleased tracks and a DVD of live footage from early shows. In conjunction with that news, the recently quiet Faint announced its return with a tour in which the five-piece will play the album in its entirety. (Emily Savage)

With Trust, Casket Girls
8pm, \$25-\$27
Regency Ballroom
1300 Van Ness, SF
(415) 673-5716
www.theregencyballroom.com

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SATURDAY 11/17 ▲

PHILISTINES

Energetic local growler-howler Colin Daly, formerly of Ex-Boyfriends (which won best local band in our 2008 Best of the Bay) and the super-diverse Lucky Jesus, is fronting a new band, the Philistines -- and he's got our indie-loving panties in a twist once again. Self-released debut album *Therewolves!* rips a page from the Replacements playbook, folds it into a power-pop origami swan, and sails it down a stream of catchy hooks and bouncy riffs. Let's face it though, I've admired hottie Daly's rad songwrit-

ing skills and charismatic onstage energy for years. The real news here that he has a twin brother from Chicago who is in the band with him. Twin brother! Swoon. They'll be performing with expansive rock soundscapists MINOT, which includes Matthew Solberg from storied Bay Area band From Monument to Masses, who killed me with their live shows in the 2000s. (Marke B.)
9pm, \$7
Hemlock Tavern
1131 Polk, SF
www.hemlocktavern.com

SUNDAY 11/18

**PATCHWORK INDIE ART
AND CRAFT FAIR**

With the holidays approaching, it's about time to start thinking about gifts for loved ones. If you want something crafty, cute, or just made in California, check out the Patchwork Indie Art and Craft Fair. The fair was started by Los Angeles based painter, Nicole Stevenson, and Delilah Snell, owner of the environmentally friendly store, The Road Less Traveled. The basic concept was to help local artists, designers, and crafters sell their work in an inclusive environment. The biannual event brings vendors, musicians, food, and hands-on craft activities to four different cities in the state. In addition to beautiful ceramics, jewelry and on-the-spot, screen-printed clothing, you'll likely find some quirker items like knitted headphone covers (which



can double as earmuffs) or whiskey flavored candles. (Champlin)

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www.patchworkshow.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

GOLDIES 2012

GOLDIES
With Obama's re-election dominating the news, and the 24th annual Guardian Outstanding Local Discovery Awards — or Goldies — dominating this week's issue, I'm reminded of the 2004 Goldies celebration, a muted affair held just days after George W. Bush was re-elected. Way to wreck our shindig, George.

Fortunately, the mood is decidedly happier in 2012. In this issue, we honor local musicians, filmmakers, dancers, and theater and visual artists — all of whom are currently making creative, inspiring contributions to the Bay Area's arts scene. We aim to award Goldies to those whose careers are still on the rise, having not yet achieved the widespread recognition we suspect they'll soon be enjoying. This year, we also bestow an award for Lifetime Achievement on Berkeley's Shawl-Anderson Dance Studio, a remarkable "heaven for dance" for 54 years (and counting).

Thinking back again to Goldies past, the Guardian has had an incredible track record in picking

those who're destined for greatness: Craig Baldwin (film, 1991); Beth Custer (music, 1992); Barry McGee (visual arts, 1994); Charlie Hunter Trio (music, 1994); Charlie Varon (performance, 1995); Dan "The Automator" Nakamura (music, 1997); Krissy Keefer (dance, 1997); Paula Frazer (music, 1997); The Coup (music, 1998); Neurosis (music, 1999) — all big names, and this list ain't even reached the current millennium yet. In other words, keep this issue around, and you can say you knew 'em when.

The 2012 Goldie winners were selected by a group of Guardian editors and contributors, including Emily Savage, Robert Avila, Rita Felciano, Nicole Gluckstern, and Marke B. Please share the golden moment with us and this year's winners by hitting up the 2012 Goldies party — details below. Stay gold! (**Cheryl Eddy**) **SFBG**

GOLDIES PARTY

With Mad Noise, Kat Marie Yoas, Dr. Zebrovski, and DJ Bus Station John Nov. 28, 9pm, free
111 Minna Gallery
www.sfbg.com

THE MALLARD · MUSIC · P20

JOE LANDINI AND THE GARAGE · DANCE · P22

JAMIE MELTZER · FILM · P24

MICA SIGOURNEY · PERFORMANCE · P26

BRETT AMORY · VISUAL ART · P27

ANNA ISHIDA · THEATER · P28

5KINANDBONE5 · MUSIC · P29

PIANOFIGHT · THEATER · P30

WATERS · MUSIC · P31

FRANK SHAWL AND VICTOR ANDERSON, SHAWL-ANDERSON DANCE STUDIO · LIFETIME ACHIEVEMENT · P32

FROM LEFT: DYLAN TIDYMAN-JONES, GREER MCGETTRICK, MILES LUTTRELL, AND DYLAN EDRICH.
GUARDIAN PHOTO BY SAUL BROMBERGER AND SANDRA HOOVER



GOLDIES 2012: MUSIC

THE MALLARD

GOLDIES You always hear of those artists that simply must keep creating, regardless of location, monetary resources, health, or free time. It's the urge, the craving, something deep in the pit of their being. Idle hands and all that. I get the feeling this is just how it is for Greer McGettrick, the Mallard's lead vocalist-guitarist. There's a fire in her belly, and it burns from a sonic tinder.

Let's take just this year as a case example. The Mallard released its psych-garage influenced debut full-length, *Yes on Blood*, in March on John Dwyer's Castle Face Records to increasingly rave reviews. The band opened for Ty Segall, Thee Oh Sees, Shonen Knife, Hot Snakes, and countless others, at shows at places like the Verdi Club, Slim's, and Bottom of the Hill. It toured with the Fresh and Onlys' Wyndom Miles. It put out a split seven-inch with Thee Oh Sees. It'll have a plexi seven-inch out later this month. It contributed a stirring cover of the classically morose track "There She Goes Again" to Castle Face Records' Velvet Underground and Nico tribute album. Oh, and McGettrick has had a few art shows around the city, showcasing her intricate woodcuts.

In addition to all that, the fuzzy San Francisco four-piece is now working on its follow-up to *Blood*. "I'm still writing a lot, but I feel like it's more of a record for me," says McGettrick, sitting outside the coffee shop-video store where she works. "I feel like *Yes on Blood* was more of a record for San Francisco, an homage, where it was like, 'These are the bands that I love and I'm drawing from them' — there's the Thee Oh Sees song, the Ty Segall song, the Intelligence song."

Or, as she's been known to describe it, the band makes "inside-out-echo-laser-garage-psych-rock."

"This is more of an album for me in that it's a lot

weirder, a lot darker, more personal," she says. "I'm learning how to use my voice versus yelping."

Live, that yelping comes across as more of a gritty punk plea, an emotional core tumbling out, backed by McGettrick's noisy guitar work; "boy" Dylan Tidyman-Jones on guitar, keys, and backing vocals; "girl" Dylan Edrich on bass; and Miles Luttrell on drums.

This current formation of the Mallard is here after a few false starts. When McGettrick first moved to SF three years back, she gathered friends to start a new band, but it quickly fizzled. So she started again. "I just needed to keep playing songs, keep playing shows," McGettrick says.

She'd already been in bands for years before her move to the Bay Area. The Studio City, Calif. native was part of the Fresno music scene for five years after college. "I kind of got stuck there, but it was good for me. There are some great people there, some really talented musicians, there's just not a lot to do. A lot of people move away once they realize there's something else out there."

Once in SF, she clicked with the booming garage rock scene, and fortuitously met Dwyer. She played him some of her raw home recordings and he told her to go record more, and he'd put them out on Castle Face.

"It's a really great scene," McGettrick says. "Living in Fresno for five years — where it was just such a struggle to get other bands to play from out of town, and it was hard to get any momentum there. People moved away, bands broke up — it got me to work a lot harder. I moved to San Francisco and it kind of seemed easy. There's all these bands, all these shows, people go to shows. It feels nourishing. We're really lucky to live in this city." (**Emily Savage**) **SFBG**

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ARTS + CULTURE

GUARDIAN PHOTO BY SAUL BROMBERGER AND SANDRA HOOVER



GOLDIES 2012: DANCE

JOE LANDINI AND THE GARAGE



GOLDIES Choreographer, impresario, and arts advocate Joe Landini likes to say yes. "It's my philosophy to start that way," the founder and artistic director of the Garage — San Francisco's most hoppin' performance venue — explains. "If you say no to something, the conversation is closed. There is nowhere to go."

Landini is a curious mixture between visionary idealist and pragmatist who has a solid grasp of what it takes to get a job done. As a young jazz dancer, he was told to take ballet to improve his alignment. So he did, until his knees gave out and he switched to modern dance at UC Irvine, where he majored in choreography.

While Landini was in college, master choreographer Donald McKayle suggested that he had talents as an administrator. Landini accepted the observation though he saw himself primarily as a choreographer. He moved back to San Francisco — he grew up in Concord — and waited tables while interning for Mary Alice Fry's Footloose Dance Company and Shotwell Studios. "I learned to write grants," he remembers over coffee, near the Garage's digs at 715 Bryant. "And I got free rehearsal space for my own choreography." He also learned that per capita, San Francisco funds its dancers reasonably well. "In New York, you might have 200 applicants for one grant. Here, there may be 50 to 60."

Opening the Garage in 2007 (its original location was on Howard Street) allowed him to offer what he thought artists, particularly young ones, need: an environment where experimentation, learning, and risk-taking are welcome. Artistic failure doesn't bother Landini; it's part of the learning process, he says. During the first five years, he estimated that annually around 10,000 people walked through that iconic red door on Howard.

Landini's major initiative, RAW (Resident Artists' Workshop), is modeled after AIRspace (AIR standing for "artists in residence") — which had been set up for queer performers at the Jon Sims Center for the Arts. Landini ran it for a year. When the Sims Center closed,

he bought the seats and tech equipment, putting them in storage until needed.

The Garage is run like a time-share in which 30 groups evenly divide up the time slots. While primarily a haven for dancers, theater folks and performance artists are equally welcome. Anybody can apply. True to form, Landini doesn't tell them no, though "they just may have to wait until a space opens up."

Wayne Hazzard, executive director of Dancers' Group, the Bay Area's dance service organization, considers the Garage a "powerful space where community-building can start. Joe, with his practically 24-hour open-door policy and constant presence, is almost like a neighborhood mom-and-pop store. For first-time young artists, this is particularly valuable."

All Garage artists get three months of four-hours-a-week rehearsal time that ends with a public performance. Artists can come back — and many do. As for his own choreography, Landini is just getting back into it. During a two-year stint in London for an MA in choreography from the Laban Centre, he immersed himself in the European dance theater tradition. "I learned so much, and I have never been able to use it," he says — until now: on November 27, he will present his new physical theater piece, *Bitter Queen*.

As if running the Garage seven days a week was not enough, Landini also started a Summer Performance Festival this year, curated in conjunction with ODC Theater. Again, he couldn't say no — this time to offering a select group of Garage choreographers a venue more professional than his own modest theater can provide. The event will return in August 2013.

And, of course, Landini couldn't say no when he heard that the city was interested in keeping another summer event, the 22-year-old West Wave Dance Festival, alive. "Every city needs a yearly independent dance festival, right?" he asks. One guess who will be running it in 2013. (**Rita Felciano**) SFGB



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ARTS + CULTURE

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GOLDIES 2012: FILM JAMIE MELTZER

GOLDIES The inspiration for Jamie Meltzer's first feature-length documentary came while he was flipping through the bins at a record store.

"I found this song-poem compilation," Meltzer remembers. At the time, he was a San Francisco State University MFA student. "It was such an amazing, undiscovered-to-me subculture that I started making the film that day. It took me two years to go around and meet all of these song poets and musicians, but it really started in the record store."

The end result morphed from the thesis film into 2003's *Off the Charts: The Song-Poem Story*, which aired on PBS and earned a cult following. It also opened professional doors for Meltzer, leading him to a job at his alma mater, Vassar College. In 2007, he transitioned to his current teaching gig, at Stanford's prestigious MFA program in Documentary Film and Video.

"I was happy to come back to San Francisco, of course, but I was also really happy to step into the documentary-centric environment at Stanford," Meltzer says. "It's almost like a documentary lab — between



the students and other professors, we're all thinking about documentary films, talking about them, studying them, making them."

His follow-up to *Off the Charts*, 2007's *Welcome to Nollywood*, takes on another "Who knew?" subject: Nigeria's vibrant film industry.

"Nollywood is the third-largest film industry in the world, and they have this independent film model that makes a lot more sense than even what we have in the US. That just kind of blew my mind," Meltzer says.

"But beyond just being a portrait of an industry, the film ended up being a complex story. There's all sorts of questions of, are these quote-unquote good films, or is the value that they're being made and consumed as kind of a self-representation? To me, *Nollywood* and *Off the Charts* were similar in that way: different people passionately making art, but not sure how well it will be received. The character of the dreamer against all odds, that outsized ambition — I think that's a big parallel with independent filmmaking in general. You always believe in what you're doing, but you're

not really expecting other people to believe in what you're doing."

Meltzer's current film, *The Informant*, premiered at the 2012 SF International Film Festival, and has since been on a nonstop festival tour. The doc explores the strange life of Brandon Darby, a lefty activist turned FBI informant who helped send two 2008 Republican National Convention protestors to jail. He's a polarizing guy, but the film, which is anchored by an extensive interview with Darby, invites the audience to draw their own conclusions. Complexity is once again an important theme.

"The main thing was to try to respect the complexity of Brandon, as a subject, as a person, because he has all these different facets," Meltzer says. "His story's very intense, and he was very sincere and conflicted in ways that I found really compelling. It brought up a lot of interesting moral issues. Then you'd go and talk to Brandon's activist nemesis, and he had a totally different take, and you'd find yourself agreeing with *his* story. So, to have that kind of character who can be seen from such different perspectives — that's totally astounding. I really wanted to get that across in the film."

The Informant reflects Meltzer's own philosophy on documentaries.

"Some audiences have this idea that documentaries have to make very clear and usually politically-based arguments. And that's the thing that I set out *not* to do. I think it's great that the film creates a dialogue over, 'What is documentary?' People question my point of view, they question the point of view of Brandon and the other characters," he says. "Hopefully they will start questioning other documentaries, too, and the notion of objectivity. Filmmakers know that documentaries aren't objective in the least. But I think audiences still aren't entirely clear on that."

Meltzer credits both the Bay Area filmmaking community and his Stanford colleagues for helping him make the film. "San Francisco has a lot of people who are committed to working on things that they believe in for little or no money, out of passion. That can't be overstated," he says.

So what's next? Making *The Informant* was so difficult, Meltzer confesses, that he thought it would be his last film. But then he heard about a group of exonerated men in Texas who've formed a detective agency to help other innocent people behind bars. "You have to grab those kind of ideas when they come."

No doubt it won't end up being a simple story — but Meltzer will weave all of its threads into a captivating tale. (**Cheryl Eddy**) **SFBG**



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GUARDIAN PHOTO BY SAUL BROMBERGER AND SANDRA HOOVER



GOLDIES 2012: PERFORMANCE

MICA SIGOURNEY



GOLDIES Regular appearances are not Mica Sigourney's thing. True, most Friday nights you'll find alt-persona VivvyAnne ForeverMORE! at the Stud hosting Some Thing, the boisterously resourceful drag cavalcade (formerly Tiara Sensation) started two years ago with drag mother Glamamore and dj down-E. Even there, though, you couldn't call VivvyAnne's appearance regular: one night it's ersatz Dior, another it's lipstick, hobo beard, and a jock strap.

Beyond that, you never know where or how you'll see either VivvyAnne or Sigourney. This is an artist drawn not only to the spotlight (what drag queen isn't?) but to the genuinely experimental and demanding, whose work runs the gamut from go-go to performance art to contemporary dance (the latter most notably as an all-out ensemble member of Laura Arrington's Wag in 2011) and in the process bridges the nightlife and performance scenes with untiring ingenuity.

This crossover élan was on display at the 2009 National Queer Arts

Festival with the unveiling of *Martha Martha Martha*, a drag piece co-created with Eli Magid (a.k.a. Elijah Minnelli) in

which some maniacally looped dialogue from *Who's Afraid of Virginia Woolf?* gets refracted through a stagefull of renegade Liz Taylors. A year later, at the debut of Keith Hennessy and Julie Phelps' "Too Much!" marathon of queer performance, VivvyAnne ForeverMORE! led an impressive roster of SF drag superstars into the proceedings (including Glamamore and Fauxnique, a.k.a. past Goldie winner Monique Jenkinson, another major influence).

That showcase brought the nightlife scene squarely into the realm of contemporary queer performance, and evolved into the sporadic Work MORE! series, based on crossover collaboration between highly distinct artists. Sigourney, who just produced its fourth installment in August, plans to tour it next year. Meanwhile, a 2012 CounterPULSE residency produced the winking hubris of *MASTERWORK*, marshaling a cast of po-mo drag queens under

Sigourney's control to question the egotism of the artist and the role of the audience. And in a highlight of 2012's *This Is What I Want* festival, Sigourney re-purposed his performance fee to negotiate his sexual currency in real-time with his audience, while a chorus beside him voiced the testimonials of ex-lovers.

The brio and subtle play in these and other works keep Sigourney a vital presence on multiple stages, as well as an important catalyst for new work. But the more makeshift outings, without any stage at all, can be just as memorable: Sigourney in a crowded men's room at SOMArts, for instance, seated at a table in a wife-beater beside a stack of his own poems, some pages from David Wojnarowicz, a fifth of bourbon, and a lot of shot glasses.

"It was the first time I'd brought my writing into a performance," says Sigourney of the inebriated presentation in the john (mounted as part of SOMArts' monthly new queer performance showcase, "The News"). "It was my writing and Wojnarowicz's from two of his books, and the audience picked what I read." Sigourney offered bourbon to anyone who wanted a shot with their request, and he committed himself to always drinking one with them. "I was trying to layer people on top of people. It was good for that," recalls the artist, a little hazily. "Someone actually used the bathroom."

Another sighting: a makeshift biergarten in Portland last September, during one of the nightly after-parties for that city's Time-Based Art festival. Out of a small huddle by the fence rises VivvyAnne like a gibous moon, flashlight held firmly to her face and balancing her leggy fishnets on a combination of high heels and patio furniture. After instructing the crowd in a few dance steps, she leads an impromptu off-program all her own, lip-syncing to a boom box that blasted Miley Cyrus' "Party in the USA."

Surprisingly, the Long Island native, a longtime theater (and later, club) kid who moved to San Francisco in 2004 and birthed VivvyAnne ForeverMORE! in 2008, says drag was something he grew up admiring but never thought he could do. Maybe that's why he can do so much with it.

"I'll never be a 'lady lady' drag queen," he says. "It just won't happen for me. So I started out saying fuck the illusion, what illusion? I'd wear things where my chest was exposed or a see-through dress or just underwear. There's no illusion here to ruin in the first place. Once we agree that it is an illusion [we're after], then we can make it together." **(Robert Avila)** SFBG

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ARTS + CULTURE

GUARDIAN PHOTO BY SAUL BROMBERGER AND SANDRA HOOVER



GOLDIES 2012: VISUAL ART

BRETT AMORY

GOLDIES During my phone interview with Oakland artist Brett Amory, I kept thinking he said "emotion" when he was in fact saying "motion."



and sometimes through, the figures, threatening to extinguish them in negative space: a snow-blind, existential embrace.

"In 2000, 2001 I was living in San Francisco, in the Tenderloin — I lived there for years. I had a job doing IT, tech support in Emeryville. So every day I would ride the bus and the BART to and from work. I'd see people waiting for their buses or trains on platforms, mostly BART. Some of them looked hungover, like I usually was. They were there, but they seemed like they weren't. I started taking pictures. Hundreds of pictures. And at first my paintings of them were about their relationship to their environment. Putting them up front in the painting and then bringing in the negative space around them.

"But I left that series for a while, and then I came back to it six years later. My own life had gone through a lot of changes. And I started thinking more about what the people waiting were thinking about: shopping for dinner, updating their Facebook page, maybe reviewing their lives.

"It's my Southern drawl," Amory said with a soft, apologetic chuckle. And it's true that he retains a charming trace of his Virginia upbringing in his talk — as well as the open, forthcoming manner associated with Southern hospitality — despite the fact that he's lived here for the better part of two decades.

But in Amory's oil paintings, especially the epic "Waiting" series, which he began in 2001 and which has earned him several shows around the country, emotion (at least in this viewer's case) does often sub in for actual motion. Anonymous figures, frozen in isolation or depicted as numbed-out duos or trios, are invoked with expressionistic brushwork against mostly non-descript yet formally impressive everyday urban backgrounds. Motion through time is expressed through whiteout slabs of sunlight (or, in night versions, rushes of darkness) washing over,

How they were just thinking about what we all think about, but were still really disconnected from the other people around them. So painting them for me became more about that disconnect — from the landscape, from each other — that they all had in common as life and the light moved around them."

Amory's investigation of stillness in motion might be traced back to his aspirations toward a decidedly different career path: he trained to be a professional skateboarder and was well on his way when he was sidetracked by an injury he was too eager and young, he says, to let heal properly. Undeterred, he moved to Colorado to try his hand at pro snowboarding — until injuries again derailed his dreams. So he drew on his deep well of boarding connections and started making quality skate films.

But he wanted something more, so he headed to the Academy of Art in San Francisco, where he discovered an obsession with paint and a community that encouraged him to pursue his developing style. The emphasis on urban stasis and washes of light in his paintings usually set off knee-jerk critical comparisons to Edward Hopper — but Amory aligns himself more with modern figurative painters like David Hockney, David Park, Elmer Bischoff, and Nathan Oliveira. His biggest influence is John Singer Sargent. "I can't get enough of him. My goal in life is to get at least one-tenth as good as him."

This year, Amory showed "24 in SF" at the Sandra Lee Gallery, a series of 24 paintings with accompanying time-stamped videos that chronicled a full day of the city's life. Each work distills in a single image an hour spent videotaping and observing the goings-on at historically and personally relevant spots like Portsmouth Square, outside Mitchell Brothers O'Farrell Theatre, or a spot in the Tenderloin where a friend was killed. "I wanted to explore how the city itself moved through time, including historical time and my own timeline," Amory said. Exhibited with each painting was a vitrine of street detritus gathered by Amory as he videotaped each location, displaying with archeological intensity another dimension of its time-space look and feel.

The "24 in SF" paintings, like the "Waiting" series — strikingly familiar, emotionally precise, beautifully executed, philosophically effuse — capture a metropolis in transition, its population toggling between public space and emotional privacy, hoping to get somewhere soon. (**Marke B.**) **SFBG**

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GOLDIES One of the very first things you'll notice about Anna Ishida, onstage and off, is an aura of self-possession that simultaneously grounds her and yet sets her ever-so-subtly apart in a crowd. But she also has a chameleon-like quality, a way of blending seamlessly into her surroundings, whether it's a 49-seat black box theater on Natoma Street, or the hip buzz of Farley's East in Oakland, where we meet over coffee and sandwiches.

It's this very quality that helps make her such a compelling actor to watch onstage. No matter what the role, Ishida appears born to it, whether appearing as an allegorical peasant in an imaginary land (in *The Forest War* at Shotgun Players), a horny Russian aristocrat with a mic (in *Beardo*, also at Shotgun), or a frustrated former drag queen forced to languish in the glitter-dusted shadow of her employer-lover (in Boxcar Theatre's *Hedwig and the Angry Inch*).

Professionally, Ishida appeared first in *The Color of Justice* at Oakland's TheatreFIRST in 2002, following up with roles with a miscellany of companies such as Woman's Will and the San Francisco Shakespeare Festival, plus a long association with Shotgun Players. But this year, after a powerful performance as Tamora, Queen of the Goths, in Impact Theatre's *Titus Andronicus*, Ishida's been working to make herself even better-known as a triple threat: vocalist, actor, and independent film star. Her turn as Yitzhak in Boxcar's summer production of *Hedwig* framed her trademark spiky hairdo in black leather and heartbreak, and matched her versatile vocals and formidable stage presence to the dozen glam-rock divas cast in the title role.

Her current show, Christopher Chen's *The Hundred Flowers Project* with Crowded Fire Theater, casts her as an actor exploring the sprawling epic of China's Cultural Revolution via the creative process. Earlier this year, she spent a week basically locked up in a room for 16 hours a day for her cinematic debut in HP Mendoza's unsettling art house ode to the horror film genre, *I Am a Ghost*. The film — about a literal lost soul trapped in an



unending routine — premiered at the 2012 San Francisco International Asian American Film Festival, and has been getting raves elsewhere on the festival circuit.

Ishida was born in Tokyo; her family moved to the East Bay when she was four, where she first attended a mostly all-black kindergarten followed by an almost all-white Catholic school, which naturally meant she fit into neither. Gravitating towards music at a young age, she narrowly escaped becoming a business major in college and instead attended the Pacific Conservatory of the Performing Arts in Southern California, where she connected on a deeper level to acting, and has mostly stuck with it ever since.

"The grass is always greener," she confesses with a smile. "If I'm acting, I want to be singing; if I sing, I want to do Shakespeare; if I do Shakespeare, I want to dance. I'm fortunate I can do all three."

Onstage, no matter what the role, Ishida never lets her focus flag, and her signature watchfulness gives her characters a feral, almost predatory depth. Perhaps most interestingly, in a climate of casting controversies particularly affecting Asian actors (such as a recent production of *The Nightingale* at La Jolla Playhouse, where a Caucasian actor played the Emperor of China), Ishida has successfully avoided being categorized by her racial makeup. With the exceptions of *The Forest War* and *The Hundred Flowers Project*, she's been seen in roles she has successfully rendered colorblind.

"I've demanded that people see me as an actor, rather than as 'Asian' — and if I didn't work, then so be it, but I was not going to be pigeonholed," she emphasizes.

Then she laughs, considering some of her recent roles: a Russian tsaritsa, Poseidon (in Shotgun's *The Salt Plays, Part Two: Of the Earth*), and Tamora. "I may have escaped being typecast as Asian," she allows, "but now I'm typecast as the angry queen. The angry god-queen!" (Nicole Gluckstern) SFBC

ARTS + CULTURE

GUARDIAN PHOTO BY SAUL BROMBERGER AND SANDRA HOOVER



GOLDIES 2012: MUSIC

5KINANDBONE5



GOLDIES Nymphs of the Internet forest, rejoice. The multidirectional musical entity known as Skinandbone5 is here to soundtrack your perverse festivals with the latest sonic plug 'n plays. "Fearless psychic shaman" production duo Matrixxman (Charlie McCloud) and Earthman (Paavo Steinkamp) have been behind many of the year's most exciting electronic dance music developments, transmitting digital wizardry and analog obsession from a virtual basement laboratory/development platform/ecstasy zone embedded in the cybersphere.

"We forged a pact at a rave once way back in high school in Virginia," Matrixxman told me over email. "We promised to be friends forever and make the most futuristic shit known to mankind."

That futuristic shit-pact has yielded a pixelated spectrum of tracks ranging from swaggy rap to acid house flashbacks, on a roster of labels including Fool's Gold, UTTU, Grizzly, and Unknown to the Unknown. Collaborators include the

cream of the alternate Internet: Mykki Blanco, Kitty Pryde, Sinden, Le1f, babe rainbow.

Just as striking is the duo's breathtaking Tumblr-squared visual and media aesthetic, which takes their love of MS Paint graphics, download glitches, anime porn, antiquated Unicode, and anonymous trollspeak to gnarly heights. ("I don't care for Bay music artists," Matrixxman said, "because they mostly really and truly suck but I dig Sly and the Family Stone if I had to say.") Later he posted on Facebook, "x-files sexual fantasy roleplay mood.") Their shit is on Angelfire.

The optimal keys to Skinandbone5' success have been versatility and unpredictability. In 2012, the fruitful marriage of hip-hop and dub techno continued to demolish the boundaries between "pop" and "underground," generating a trippy aural world of minimal flourishes, big bass atmospherics, and heady experiments. Skinandbone5 had come up in the East Coast's hardcore drum and bass scenes and revered hip-hop producers like Timbaland and

the Neptunes — but also connected deeply to early Detroit techno, '90s house, psy-trance, UK bass, grime, and gamer and vogue beats. With that deep knowledge and willingness to cross genre (and sexual, racial, and regional) boundaries in pursuit of something unearthly yet deliciously perverse, they were perfectly positioned to vault trendy sounds like trap and dubstep toward more unique dance floor environments.

So far the Skinandbone5 vision quest has produced at least one masterpiece, "Wut" by the New York raper Le1f. The track — a 3-D aural aquarium swimming with infectious horn loops, staccato bass bumps, crowd-chant samples, and hyper-real, unabashedly gay lyrics — blew away critics and, with the help of its entrancing video, quickly went viral and invaded clubs last summer. True to Skinandbone5 form, the whole production was done through the magic of the Internet. Le1f didn't physically meet the producers of his hit until the second time he performed it in San Francisco.

"The Internet is cool," Matrixxman said of the collab. "It allows people to scope out each other's vibes and stuff. It allows for the sending of nude photos to remote locations. In some cases, it facilitates collaborative efforts in music and art."

As for the artistic process itself, Matrixxman weighs in on how he generates inspiration: "Usually incense or candles are lit initially. An ambiance is created. Auras are projected and a distinct presence is asserted. Prior to actually making any music, I like to visualize myself styling on hoes viciously, and that tends to become a self-fulfilling prophecy of sorts."

Skinandbone5 recently launched its own label, Soo Wavey, with local DJ Vin Sol, that concentrates on more house-oriented releases. And Matrixxman released a jack-jam with another local DJ, Robert Jeffrey, called "Penis Power," that's been burning things up. As for the future of Skinandbones and everything?

"The future/paradise as I see it would be a post-corporeal society in which we live freely as data and can inhabit disposable cyborg bodies at will. Gender and class will not be of any concern and we'll be traveling the far reaches of the galaxy in search of other intelligent life. Artificial intelligence will have emerged and present some interesting paradigm shifts. Cybersex will be utterly amazing and enter a new evolutionary era in how we touch each other as humans."

Probably there'll be pixies, and music, too. (**Marke B.**) **SFBG**

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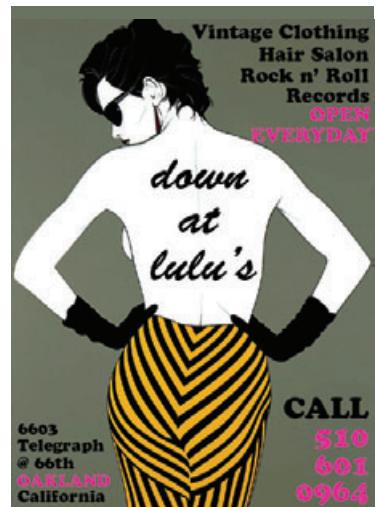
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ARTS + CULTURE

DAN WILLIAMS, LEFT,
AND ROB READY



GOLDIES 2012: THEATER **PIANO FIGHT**



GOLDIES A PianoFight show can be almost as striking for its audience as for what the company puts onstage, even if few audiences will upstage a machine that blows ducks out of people's butts, per *Duck Lake*. PianoFight crowds are conspicuously not your typical theatergoers — they're closer to the boisterous women in office attire I noticed at the now-defunct Off-Market Theater, PianoFight's old haunt, who had smuggled in a bottle of Chardonnay and were picnicking in a back row like it was Baker Beach. Such eager insouciance is one sign of this young company's burgeoning success.

"We're aiming for those people," says Rob Ready. "We're aiming our stuff at Giants fans. That's who we want in the door. Our generation didn't grow up with theatergoing as a habit."

"On the contrary," says Ready's colleague, Dan Williams. "You grew up with theater as a joke, as a byline for something boring and stuffy. There's no reason it has to be that."

Let it be known that PianoFight

is doing its part to insure it isn't. A PianoFight show takes many forms — sketch comedy, original drama, new play festivals,

oyster-fuelled theater al fresco, a rotten vegetable barrage, or the fowl comedy-horror-ballet-musical mash-up of 2012's aforementioned *Duck Lake* — but it always includes a rambunctious spirit of collusion with an audience who, very often, take some part in the proceedings.

Ready and Williams, two guys whose laid-back nature belies their seriousness and savvy as theatrical entrepreneurs, first met doing theater in their Santa Barbara high school. After Ready got his arts degree at NYU, he moved out to San Francisco specifically to start a theater company with Williams, who was then working a day job downtown. In Ready's hands was his own script for a play based on NYU's string of student suicides called *Roommate Wanted*. With the help of friends and family, they produced a successful two-weekend run in 2007.

From this humble beginning,

PianoFight has mushroomed into a multi-faceted, multi-armed organization that includes sketch comedy troupe Mission Control and its female-driven counterpart, Monday Night ForePlays. It regularly sells out shows, boasts a semi-official "flexible" roster of 46 company members (with many more in unofficial orbit around the company), and is building its own bar-theater complex on the site of the old Original Joe's on Taylor Street.

Along the way, it's toured the West Coast (twice), scattered a set of new playlets across an oyster bed in Tomales Bay (two years in a row), opened productions simultaneously in SF and LA, taken four company retreats, and generally developed ambitious programs that baulk at the usual small-cast, three-weekend production model, while adding fuel to the fire of local playwrights like Tim Bauer, William Bivins (*Pulp Scripture*, *The Position*), Jon Brooks, Megan Cohen, Bennett Fisher, Daniel Heath (*FORKING! A Merry FORKING! Christmas*), and Lauren Yee, among others.

Ready and Williams credit Matthew Quinn with taking a chance on their inexperienced but fervent selves when the producing artistic director of Combined Art Form Entertainment, who had co-founded Off-Market Theater in 2004, handed them the keys in 2007. PianoFight eventually left Off-Market when the rent rose, but by then it was on a roll, having proved resourceful and inspired in its own venue. When tenants *Point Break Live!* moved onto a bigger venue, for instance, Ready and Williams filled the gap by inventing "the nation's largest audience-judged playwriting competition," the (now long-lived) ShortLived series.

"So glad *Point Break Live!* dropped out," muses Williams, "because ShortLived turned out to be an amazing community builder. It really was one of the biggest drivers of our company initially, since we had to get a bunch of actors, a bunch of directors, and a bunch of writers."

"The R&D wing of the theater business is [made up of] small, scrappy companies," says Ready. "If it was just us I'd be, 'All right, we're just that more awesome,' but it's not. There are a lot of people saying theater can be a lot of different things to a lot of different people."

As for the name PianoFight, apparently there's no short answer to that question. I was invited to come back some time with a bottle of whiskey and ask again. "Have at least 24 hours," cautions Williams. "You've got to set aside some time, some whiskey ... and bring a credit card, too." (Robert Avila) **SFBG**

ARTS + CULTURE

GUARDIAN PHOTO BY SAUL BROMBERGER AND SANDRA HOOVER



GOLDIES 2012: MUSIC **WATERS**

GOLDIES "It's been a great year for me," says Van Pierszalowski, slightly out of breath after pushing his bicycle up a seriously steep hill. "It's been the first year that I've lived anywhere in a long time."

Pierszalowski has been part of the San Francisco indie rock scene for years, first with Port O'Brien and now with WATERS, but he hasn't actually lived in the Bay Area since his days at UC Berkeley. He's been mostly out on the road, couch-hopping at friends' houses upon return, spending summers fishing in Alaska with his father — or in Oslo with his European girlfriend, Marte Solbakken, who also plays in WATERS.

But in 2012, following positive reviews for 2011's *Out In The Light* (TBD Records), his debut album as WATERS, he's finally on dry ground. He's got a somewhat permanent structure — an apartment he shares with Solbakken — on the top of Potrero Hill, and a part-time job at the bottom of those hills, at Four Barrel.

"I haven't had a job, other than music and fishing, since college," he says with a laugh. "Finally I'm not touring for a little while, and I'm just concentrating on writing songs, and I wanted my days to have a little more structure. So I sought out a job — I love coffee and I love Four Barrel."

Java-brewing skills aside, Pierszalowski's been garnering notice from music fans for other reasons: his earnest, salty sea-referencing lyrics; matured and more aggressive vocals; grungy, fuzzed out guitar-work; and seriously tripped-out music videos. As far as imagery goes, there's a lot to take in with the video for "For the One" — flaming dream catchers, creepy convenience store clerks, acid-laced dreams, purplish starry nightscapes that look like screensavers for Windows 95, extras fleeing through smoke machine fog, and Pierszalowski riding his bicycle



through a tunnel full of trash and glitter. It's kind of what WATERS is all about, the light and the dark, the weird and the weirdly confident, the grungier moments of the '90s, soulful voyages through choppy seas, the hooks (pop and otherwise), a fisherman in a flannel.

Then there's the more straightforward tour video for sparkly, garage-punk standout track "Back to You," and two for moodier, yearning acoustic single "Mickey Mantle" — one clip that's of Pierszalowski with a guitar on a rooftop, and the other a zoomed-in snapshot of his day — created for the 48-hour Music Video Race this spring. Live, the song's a crowd-pleaser in which he pleads, "forever, forever" and gets the audience chanting the word back to him.

Pierszalowski also toured a whole lot with WATERS this year, opening for Delta Spirit across the US and Nada Surf throughout Europe. But WATERS' biggest moment came this summer, when the band topped a bill at Brick and Mortar Music Hall.

"It was the first WATERS headlining show and I was super nervous and anxious about it. I thought no one was going to come. I could feel that my mood for the next while was dependent on how it would go," he says. "To my great surprise, it was an amazing turnout. It was packed, and people knew the songs and were singing along and dancing. It just really felt like almost a solid year of promoting the album had paid off. And I know that's not a huge deal, but it kind of is to me. It felt like the start of something new."

With a boyish gleam of hope in his eyes, he adds, "Getting to play for people in San Francisco, on our own, felt infinitely more powerful than any of those [previous] experiences."

Plus, now that he's got his own apartment in SF, it probably didn't take him too long to find his way home after the show. (**Emily Savage**) **SFBG**

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ARTS + CULTURE

GOLDIES John Cage and Merce Cunningham, Ginger Rogers and Fred Astaire, and Fayard and Harold Nicholas are among the dance world's most famous couples. In the Bay Area, nobody comes close to the relationship between Frank Shawl and Victor Anderson, of Berkeley's Shawl-Anderson Dance Center.

Over the years the two men have created a heaven for dance unlike anything that exists here, and probably could not be replicated anywhere else. Shawl and Anderson are the local dance community's patriarchs.

They started modestly in 1958, above a liquor store on the corner of Alcatraz and College. After dance careers that spanned both coasts, they moved West from New York because they wanted to teach. Anderson had family roots in Berkeley, and the duo figured they might have a better chance at making a living in the Bay Area than in NYC's competitive jungle.

Having performed and studied with May O'Donnell, a Martha Graham Dance Company member, they wanted to teach modern dance — at the time, a discipline that was not easily available to local dancers. They called their studio "Shawl-Anderson Modern Dance Center," still its official name. In the beginning, Shawl remembers, "We did not even make enough money to pay its one-hundred dollar rent."

From those early beginnings has grown the Bay Area's oldest and — if you listen to dancers — most-beloved teaching institution, with over 100 classes per week. In addition to a full pre-professional curriculum for children, they teach modern dance; that style's focus on individuality and personal expression has created an atmosphere that also welcomes ballet, hip-hop, jazz, and Horton, plus physical practices like Feldenkrais, pilates, and yoga.

Most remarkable is the breadth and longevity of its teaching staff, all of whom are on salary. Marina Eglevsky, whose artistic roots go back to the legendary André Eglevsky, considered the greatest ballet dancer of his generation, still teaches ballet twice a week. "Her classes are packed — people come from all over," Shawl says. Wendy Diamond has taught modern since 1988; Joanna Harris' decade-long Sunday morning class, "Lifelong Movement," addresses the needs of older adults.

Younger teachers who are still actively choreographing — like Randee Paufve, Nina Haft,

GUARDIAN PHOTO BY SAUL BROMBERGER AND SANDRA HOOVER



GOLDIES 2012: LIFETIME ACHIEVEMENT

FRANK SHAWL AND VICTOR ANDERSON SHAWL-ANDERSON DANCE STUDIO

Antoine Hunter, and Nol Simone — bring their own creative perspectives to the classes. The combination of life-long experiences and fresh approaches is invaluable to student dancers.

To get teachers — some start as substitutes — Shawl relies on his instincts and his experience. "I talk with them, and I can usually tell whether they would be a good fit," he



explains. "Very rarely have we had to let somebody go."

But back to the earlier days: when the center was facing eviction from the liquor store (apparently, all that dancing made too much noise), student Sylvia McGraw suggested the two men look at a building across the street. "It was a home," Shawl remembers. "I walked in and all I saw

was a bunch of tiny little rooms." McGraw pointed out that the house was zoned residential-commercial and, furthermore, that her husband was an architect.

With the budget spent on the essentials, in 1968 the school moved into the reconfigured space, with two small studios on the entry level and two huge ones upstairs. Shawl's office is still the size of a closet, and the women's dressing room still looks like it might originally have been a kitchen.

Most remarkably, the building still feels like a home. Walking up the small pathway from the street and the few steps that invite stoop-sitting, it uncannily feels like the rest of the Arts and Crafts residences that stretch toward the Berkeley hills. No doubt its funky charm and good usable studios have helped make what Shawl-Anderson has become. But it's these two remarkable men who have given the place its soul. The minute you walk in, you pick up its sense of generosity of spirit, a commitment to craft and creativity, and a welcoming embrace of diversity in all its manifestations.

It's what Paufve, whose company now is in residence, experienced when she first stepped through the door in 1986. "I don't remember not ever having felt at home here," she says. After moving from New York, she heard about the place the first week she was here. She also found teachers with whom she wanted to work. Over the years, she says, "People here have been incredibly generous. I honestly don't know if I would still have Paufve Dance if it was not for Shawl-Anderson."

Fog Beast, one of San Francisco's newest dance companies (formed by Joe Goode dancers Melecio Estrella and Andrew Ward), recently paid tribute to "the decades of dance art cultivation at Shawl-Anderson." *Move Here*, created when the duo was in residence, was a site-specific work using the building's architectural space. Shawl enjoyed the performance. "They had pictures of the two of us on the walls — it was so nice," he smiles.

Both men are now in their 80s. Anderson is semi-retired, but Shawl still takes class every day and teaches when needed. Looking back over more than 50 years, is there something that they would have changed? "It is the way it was [meant] to be," Shawl says. "We didn't do it for the ego, we did it for love." **(Rita Felciano)** SFGB

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- Unique, creative, and affordable gift ideas for everyone on your list
- A local rundown of must do holiday events, concerts, and festivities
- Holiday eats, treats and seasonal drinks

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Issue Date:
WEDNESDAY NOVEMBER 21, 2012

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MUSIC LISTINGS

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 14

ROCK/BLUES/HIP-HOP

Andrew Jackson Jihad, Future of the Left, Jeff Rosenstock Slim's. 8pm, \$15.
Blue Light Curtain, Astral, Tracing Figures, In Letter Form Brick and Mortar Music Hall. 9pm, \$5-\$8.
Epica, Alestorm, Insomnium, System Divide Regency Ballroom. 7:30pm, \$25.
Gentleman Jess and His Men, Midnite Snaxxx,



Cocktails Hemlock Tavern. 8:30pm, \$8.
Gutwrench, Brian Kenny Fresno, Newtdeck Knockout. 10pm, \$6.
Lee Huff vs Nathan Temby Johnny Foley's Dueling

Pianos. 9:30pm.
Koobi Fora, Fellas Boom Boom Room. 8pm, \$5.
Lorre and the Wayhighs feat. Visualraids Experience Independent. 7pm, \$15-\$35.

Elbo Room

WED
11/14
9PM
\$10
LUCIFER'S HAMMER PRESENTS
DISPIRIT,
LOSS (PROFOUND LORE),
WORM OUROBOROS (PROFOUND LORE),
RIQIS

THU
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\$10
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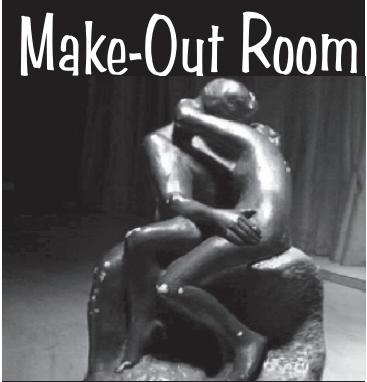
MON
11/19
9PM
\$10
FAKE FOUR PRESENTS
MYKA 9,
PARANOID CASTLE (KIRBY DOMINANT & FACTOR),
GRAVES 33,
THE UNDERSTUDIES,
KENISHO KUMA

TUE
11/20
9PM
\$7
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WED
11/21
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FRI 11/23 BISCUITS & GRAVY
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SUN 11/25 DUB MISSION: DJ SEP
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PHOTO BY NAOKI ONODERA

Loss, Dispirit, Worm Ouroboros, Rigis Elbo

Room. 9pm, \$10.

Lydia, Sweet Talker Cafe Du Nord. 8:30pm, \$12.

Melvov, Free Moral Agents, Rio Rio Bottom of the Hill. 9pm, \$10.

Terry Savastano Johnny Foley's. 9pm, free.

Scarlet Stoic Dark Horse Inn, 942 Geneva, SF; www.darkhorseinn.com. 9pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm.

Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate.com. 10pm, free.

Obey the Kitty: Proxy, VCO, Dang Dang Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$5.

THURSDAY 15

ROCK/BLUES/HIP-HOP.

Big Tree, Chrystian Rawk, French Cassettes Cafe Du Nord. 8:30pm, \$10.

Birthday Massacre, William Control, Aesthetic Perfection, Creature Feature, DJ Russell Clash Slim's. 7:30pm, \$17.

Blank Tapes, Brand New Trash, Jonny Cat and CONTINUES ON PAGE 34 >>

JAZZ/NEW MUSIC

Marc Broussard, Kelley James Yoshi's SF 8pm, \$25.

Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.

Sebastian Giniaux, Panique Rite Spot. 9pm, free.

Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Real Vocal String Band Hotel Rex, 5623 Sutter, SF; www.sperformances.org. 6:30pm.

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MUSIC LISTINGS

CONT>>

the Coo Coo Birds Bottom of the Hill. 9pm, \$10.
Blasted Canyons, Nothing People, Lorelle Meets the Obsolete Hemlock Tavern. 8:30pm, \$8.
Cairo Gang, Joshua Abrams Natural Society Brick and Mortar Music Hall. 9pm, \$8-\$10.
Gunshy Johnny Foley's. 9pm, free.
Hundred Days, Le Vice, Fire in the Hamptons, DJ Kool Karlo Rickshaw Stop. 9pm, \$10.
Latryx feat. Lateef the Truth Speaker and Lyrics Born, Gift of Gab, 1-O.A.K. Independent. 9pm, \$25.
Love Dimension, Os Beaches, Trevor Garrod, Classical Revolution String Quartet, Jaunting Martyrs Great American Music Hall. 8:30pm, \$12.
Lower 48, Crushed Out, Halsted Hotel Utah. 9pm, \$8.
Midnight Chaser, Lonely Kings, Lazer Wolf, Horseneck Thee Parkside. 9pm, \$7.
Tame Impala, Amazing Fillmore. 8pm, \$22.50.
Nathan Temby vs Lee Huff Johnny Foley's Dueling

Pianos. 9:30pm.
Y La Bamba Amnesia. 9pm, \$10.

JAZZ/NEW MUSIC

Emily Anne Rite Spot. 9pm, free.
Midtown Social Boom Boom Room. 8pm, \$7.
Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.

First Base Rebel, 1760 Market, SF; Facebook: Rebel. 10pm, \$3. Old school breaks, disco house, and electro breaks.

Futura Perfect: Ritualz, Finally Boys Public Works. 10pm, \$5-\$10.
Euphoria DNA Lounge. 10pm, \$15, 18+. Top 40 and Latin with Mario Esqueda.
Tropicana Madrone Art Bar. 9pm, free.

FOLK/WORLD/COUNTRY

Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm.

DANCE CLUBS

All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Afrolicious Elbo Room. 9:30pm, \$8. With All Good Funk Alliance, DJ Pleasuremaker.

FRIDAY 16

ROCK/BLUES/HIP-HOP

Bay Area Heat Johnny Foley's. 9pm, free.
Cerebral Ballzy, Show You Suck, Nanosaun, DJ Matrixxman Brick and Mortar Music Hall. 10pm, \$10-\$13.
El Ten Eleven, Michna, Yourself and the Air Rickshaw Stop. 9pm, \$12.
Glitter Wizard, Hot Lunch, Pork Torta Hemlock

Tavern. 9:30pm, \$8.

Green, Natural Vibrations, Billy Van Great American Music Hall. 9pm, \$18-\$20.
Milo Greene, Bahamas Independent. 9pm, \$15.
Halestorm, In This Moment, Eve to Adam Slim's. 8pm, \$14.

Lee Huff, Jason Marion, Rome Balestrieri Johnny Foley's Dueling Pianos. 9pm.
Lee Vilensky Trio Rite Spot. 9pm, free.

Polyrhythms, Andy Frasco and the UN Boom Boom Room. 8pm, \$15.
Talkdemonic, Extra Classic, Jel, Midnite Snaxx Bottom of the Hill. 9pm, \$12.

Witch Mountain, Serpent Crown Thee Parkside. 9pm, \$8.
Y La Bamba, Trails and Ways Amnesia. 9pm, \$10.
Zoo Station, Minks Cafe Du Nord. 8:30pm, \$15.

California, SF; www.topofthemark.com. 9pm, \$10.
Graham Dechter, Jeff Hamilton Trio Yoshi's SF. 8pm, \$22; 10pm, \$16.

FOLK/WORLD/COUNTRY

Dust Bowl Revival, New Thoreaus Plough and Stars. 9:30pm, \$6-\$10.

DANCE CLUBS

Drop the Lime, Tenderlions DNA Lounge. 9pm, \$15. 18+.

JackHammer Disco with James Murphy (DJ) Public Works. 10:30pm, \$20-\$25.

Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Wally Lopez Vessel, 85 Campton Place, SF; www.vesselfs.com. 10pm, \$7-\$15.

"Nuns Rock!" fundraiser Lookout. 9pm, \$5.
NVO, Sub-Reactor, Slayers Club Elbo Room. 9:30pm, \$10.

Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5.

SATURDAY 17

ROCK/BLUES/HIP-HOP

Rome Balestrieri, Jason Marion, Lee Huff Johnny Foley's Dueling Pianos. 9pm.
Blue Diamond Fillups Riptide Tavern. 9:30pm, free.
Coppertones, Chuckleberries Thee Parkside. 3pm, free.

Diego's Umbrella, Vokab Kompany, Hot Bodies in Motion Independent. 9pm, \$17.
Faint, Trust, Casket Girls Regency Ballroom. 8pm, \$27.
Goldenboy, New Familiar, Pharmacy, Warm Soda Thee Parkside. 9pm, \$8.

He Who Can Not Be Named, Blank Spots, Skin Affect Bender's, 800 S. Van Ness, SF; www.benders.com. 10pm, \$5.
Human Animation Lab Hotel Utah. 8pm.
M.I.R.V., Dead Westerns, Superfinos VTO Bottom of the Hill. 9:30pm, \$16.
Philistines, MINOT, Zbornak Hemlock Tavern. 9:30pm, \$7.

Poor Man's Whiskey Brick and Mortar Music Hall. 9pm, \$20.
Skerik and the Dead Kenny G's, Dustbowl Revival Boom Boom Room. 8pm, \$17.
Skin Divers Johnny Foley's. 9pm, free.
Typhoon, Laura Gibson, Lost Lander Great American Music Hall. 9pm, \$13-\$15.

JAZZ/NEW MUSIC

Marc Brouard, Kelley James Yoshi's SF. 8pm, \$28; 10pm, \$22.
Project Pimento Rite Spot. 9pm, free.

FOLK/WORLD/COUNTRY

Brasil Guitar Duo Green Room, War Memorial and Performing Arts Center, 401 Van Ness, SF; www.omniconcerts.com. 8pm, \$17-\$34.

DANCE CLUBS

Booie SF: Adrian Homecoming Set DNA Lounge. 9pm, \$10-\$15. With Adrian, Tripp, Dada, Smash-up Derby.

Fringe Madrone Art Bar. 9pm, \$5. Indie music video dance party with DJ Blondie K and subOctave.

LA Riots Vessel, 85 Campton Place, SF; www.vesselfs.com. 10pm, \$7-\$15.

OK Hole Amnesia. 9pm. Tussle record release.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.

Radio Franco Bissap, 3372 19th St, SF; (415) 826 9287. 6pm. Rock, Chanson Francaise, blues.

Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10. With DJs Lucky, Paul Paul, and Phengren Oswald.

Smiths Party Slate Bar, 2925 16th St, SF; www.slate-st.com. 10pm, \$5. Sounds of the Smiths, Morrissey, the Cure, and New Order.

Wild Nights Kok Bar SF, 1225 Folsom, SF; www.kokbarsf.com. 9pm, \$3. With DJ Frank Wild.

SUNDAY 18

ROCK/BLUES/HIP-HOP

Jody Allen, Nathania Johnstone, DJ Tesla Rose Cafe Du Nord. 8pm, \$12.
"Battle the Bands" DNA Lounge. 5:30pm, \$12. With No Expectations, Lance Burden, Mallory, Avida Ameros.

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TUE 11/20
ANA TIJOUX



WED 11/21
HOPIE
DJ RY TOAST, DJ CUTSO
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B-SIDE PLAYERS
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MON 11/19
WINTERSLEEP
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FRIDAY 12/07
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DJ E DA BOSS, DJ ENKI, DJ
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MUSIC BY DJ UTERUS

THURSDAY 11/15 9PM \$7
MIDNIGHT CHASER
LONELY KINGS
LAZER WOLF
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FRIDAY 11/16 9PM \$8/\$10
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- 11/24 - **VITAMIN X, STRUNG UP, SIDE EFFECTS, ZERO PROGRESS**
- 11/29 - **SPORTING LIFE, BROWN SHOE, DEAR COUNTY**
- 11/30 - **RAH RAH**
- 12/1 - **BAY AREA DERBY GIRLS' SNOW BALL**
- 12/2 - **MORNING GLORY, DEAD CITY RIOT**
- 12/4 - **3 INCHES OF BLOOD**
- 12/7 - **JUDGMENT DAY, YOUNG HUNTER, LA FIN DU MONDE, BILLIONS UPON US**
- 12/15 - **SUPERSUCKERS, FLEXX BRONCO, THE ATOM AGE**
- 12/26 - **ROCK BOTTOM, VANISHING BREED, CASY & BRIAN**
- 12/8 - **NASHVILLE PUSSY, THE MEAT SLUTS, ELECTRIC SISTER**
- 2/9 - **SABATON**
- 2/21 - **DORO (OF WARLOCK), SISTER SIN**

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12.01 SIMIAN MOBILE DISCO
12.02 SAM SPARRO
12.06 FOSTER THE PEOPLE (DJ)
12.08 WONDER-FULL SF 9
12.18 SUNN O)))
12.29 PARTICLE
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1.19 THE BUDOS BAND

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• Crushed Out
(formerly Boom Chick)
• The Lower 48
• Halsted

FRIDAY 11/16
9PM • \$10 ADV & DOOR
• The Dandelion War
• Ghost Parade
• High Cliffs
• Minor Kingdom

SATURDAY 11/17
9PM • \$8 ADV & DOOR
• Human Animation Lab
• Brooks Was Here
• Tektite
• Scarlet Stoic

SUNDAY 11/18
8PM • \$5 - \$10 SLIDING
• Cookie Tongue
• The Disposition

MONDAY 11/19
8PM • \$FREE
Bay Guardian Readers
Poil Best Open Mic
• Open mic with
Brendan Getzell

TUESDAY 11/20
8PM • \$8 ADV & DOOR
• Love and a .38
• Steakhouse
• Physical Education

WEDNESDAY 11/21
9PM • \$8 ADV & DOOR
• Willy Tea Taylor
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LIVE MUSIC

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MUSIC LISTINGS

Cold Specks, onelinedrawing, Kofy Brown
Bottom of the Hill. 9pm, \$12.
James Conner, Spiderheart, Chingadero,
Sunfighter Brick and Mortar Music Hall. 9pm, \$5-\$8.
Fresh Beat Band Masonic, 1111 California, SF; www.masonicauditorium.com. 5:30pm, \$39.50.
Gold Medalists Hemlock Tavern. 6pm, \$6.
Modern Day Moonshine Boom Boom Room. 8pm, free.
Project 86 DNA Lounge. 8pm, \$15. With I Am Empire, Death Valley High.
Terry Savastano Johnny Foley's. 9pm, free.
Michael Zapruder Amnesia. 9pm.

JAZZ/NEW MUSIC

"**Chamber Music Day**" Yerba Buena Center for the Arts, 701 Mission, SF; www.sffcm.org. noon-7pm.
Conspiracy of Beards Rite Spot. 8pm, free.
Daria Bliss Bar, 4026 24th St, SF; www.blissbars.com. 4:30pm, \$10.

Daniel Rosenboom Musician's Union Hall, 116 Ninth St, SF; www.danielrosenboom.com. 7:30pm, \$8-\$10.
Sonny Holland Quintet Yoshi's SF. 7pm, \$20.

FOLK/WORLD/COUNTRY

"**Twang Sunday**" Thee Parkside. 4pm, free. With Kitchen Fire, Tell River.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$6. With DJ Sep, Maneesh the Twister, DJ Ripley.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 19

ROCK/BLUES/HIP-HOP

Damir Johnny Foley's. 9pm, free.
Lecherous Gaze, Surprise Vacation Hemlock Tavern. 7pm, \$5.

Maine, Mayday Parade, Postelles Regency Ballroom. 7pm, \$22.

Benny Marchant Cafe Du Nord. 8pm, \$10.
"Memorial Concert for Eric David Mandel" Biscuits and Blues. 7pm. With Harvey Mandel and the SnakeCrew.

Myka 9, Paranoid Castle, Graves 33 Elbo Room. 9pm, \$10.

Patrick Watson, Half Moon Run Great American Music Hall. 8pm, \$16-\$19.

Rachael Yamagata, Ed Romanoff, Adrien Reju Independent. 8pm, \$18.

JAZZ/NEW MUSIC

Richard Rite Spot. 8:30pm, free.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
Death Guild DNA Lounge. 9:30pm, \$3-\$5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.

M.O.M. Madrone Art Bar. 6pm, free. DJs playing all Motown every Monday.

Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncollins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.

Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop.

TUESDAY 20

ROCK/BLUES/HIP-HOP

Anuhea Independent. 8pm, \$18.
Counting Crows, Tender Mercies, Mean Creek Masonic, 1111 California, SF; www.masonicaudito-

rium.com. 7:30pm, \$45-\$89.50.

Drizotto Rite Spot. 8:30pm, free.

Joy Formidable Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$25.

Slow Motion Cowboys, Lia Rose, Lady Crooners Bottom of the Hill. 9pm, \$8.

Snow Wite, Cruel Summer, CCR Headcleaner, Breakarts Hemlock Tavern. 8:30pm, \$7.

Stan Erhart Band Johnny Foley's. 9pm, free.

Sufis Amnesia. 9:30pm.

Ana Tijoux Brick and Mortar Music Hall. 8pm, \$15-\$18.

JAZZ/NEW MUSIC

Carlos Reyes Yoshi's SF. 8pm, \$18.

FOLK/WORLD/COUNTRY

Brazilian Wax Elbo Room. 9pm, \$7. Forro dance party with Forro Brazuca, DJs Carioca and P-Shot. **SFBG**

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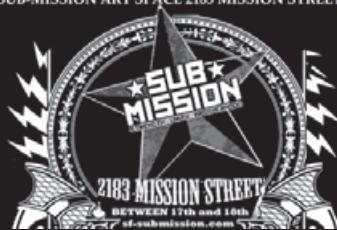
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FRIDAY NOVEMBER 16TH 8:30PM \$15 (ROCK) ZOO STATION: THE COMPLETE U2 EXPERIENCE THE MINKS (KINKS TRIBUTE)
SUNDAY NOVEMBER 18TH 8PM \$12 (ROCK) JODY ALLEN (OF ABNEY PARK) NATHANIEL JOHNSTONE (FORMERLY OF ABNEY PARK) DJ TESLAROSE (STEAMPUNK)
WEDNESDAY NOVEMBER 21ST 9PM \$10 (ROCK) SOLWAVE MAJOR POWERS & THE LO-FI SYMPHONY THE RESURRECTION MEN
THURSDAY NOVEMBER 22ND 9PM \$5 (DANCE/ELECTRO) DARK SPARKLE
FRIDAY NOVEMBER 23RD 8PM \$13/\$15 (COUNTRY) SHELBY ASH PRESENTS: TURKEY TROT 2012: 17TH ANNUAL AMERICANA MUSIC FEAST FEATURING: COLONEL JIMMY & THE BLACKFISH MISSISPI MIKE & THE MIDNIGHT GAMBLERS THE BLANK TAPES HANG JONES
SATURDAY NOVEMBER 24TH 9PM \$15 (ROCK) PETTY THEFT (THE ULTIMATE TRIBUTE TO TOM PETTY AND THE HEARTBREAKERS) STUNG (POLICE TRIBUTE)
WEDNESDAY NOVEMBER 28TH 8:30PM \$8 (INDIE) TARTIFI BY SUNLIGHT
THURSDAY NOVEMBER 29TH 8:30PM \$10 (INDIE) BRANCHES BEFORE THE BRAVE FLYING CHILDERNS
FRIDAY NOVEMBER 30TH 9PM \$20 (ROCK) THE RED ELVIS (2 SETS!)
SATURDAY DECEMBER 1ST 9PM \$15 (RAP/HIP-HOP) MARSHALL PAYNE (CD RELEASE) PEP LOVE (OF HIEROGLYPHICS) EQUIPTO, REC LEAGUE, KNODYBO, OH BLIMEY DJ EFFECTIVE
SUNDAY DECEMBER 2ND 8:30PM \$8 (INDIE) THE FLING STRANGE VINE HIGHLANDS LOOMERS
TUESDAY DECEMBER 4TH 9:30PM \$12/\$15 (ROCK/POP) SANDI THOM (BAND) WITH SPECIAL GUEST FRANCESCA LEE (BAND)
SATURDAY DECEMBER 8TH 8PM \$18/\$25 (ROCK/POP) ALL AGES UPSTAIRS AT THE SWEDISH HALL: KC TURNER'S 30TH BIRTHDAY BASH FEATURING: MEGAN SLANKARD MATT THE ELECTRICIAN STEVE POLTZ

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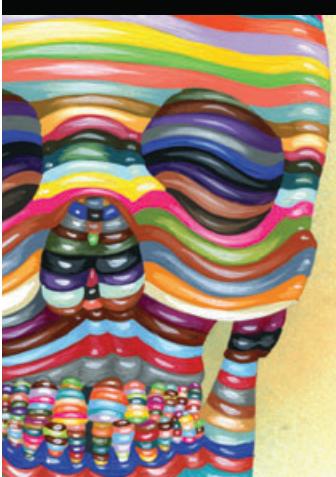
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DOC FEST

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OPENING NIGHT



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STAGE LISTINGS

CUSTOM MADE THEATRE'S
SUPERIOR DONUTS PHOTO BY JAY YAMADA

Stage listings are compiled by Guardian staff.
Performance times may change; call venues to confirm.
Reviewers are Robert Avila, Rita Felciano, and
Nicole Gluckstern. Submit items for the listings at
listings@sfbg.com. For further information on how to
submit items for the listings, see Picks.

THEATER

ONGOING

Carmelina Eureka Theatre, 215 Geary, SF;
www.42ndstmoon.org. \$25-75. Wed/14, 7pm;
Thu/15-Fri/16, 8pm; Sat/17, 6pm; Sun/18, 3pm.
42nd Street Moon performs the "forgotten musical"
that inspired the Broadway hit *Mamma Mia!*

Elektra Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-110. Wed/14-Sat/17, 8pm (also Sat/17, 2pm); Sun/18, 2pm. Academy Award winner Olympia Dukakis stars in Sophocles' Greek tragedy.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm (no show Sat/17). Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

The Foreigner Mission Dolores Academy Auditorium, 3371 16th St, SF; (650) 952-3021. Free (donations requested). Fri/16, 7:30pm; Sat/17-Sun/18, 3pm. 16th Street Players perform Larry Shue's comedy about an Englishman in the American South.

The Hundred Flowers Project Thick House, 1695 18th St, SF; www.crowdedfire.org. \$10-35. Wed/14-Sat/17, 8pm. In Christopher Chen's sprawling, Orwellian tour de force, a group of Asian American actors gather to collaborate on a play about the Maoist Cultural Revolution, focusing first on the idea of China as a "country of only beginnings ... built on the idea of no past," while wrestling with the implications of creating and recreating history as you go along, including, eventually, their own. Ultimately the ideal overtakes their earnest intentions and hijacks the play to serve its own dictatorial end. (Gluckstern)

Lost Love Mojo Theatre, 2940 16th St, Ste 217, SF; www.mojoteatre.com. \$28. Wed/14-Sat/17, 8pm.

Modern love and modern life: it's all a wash in this very funny and smart play from playwright-director Peter Papadopoulos about two pairs of lost souls thrown together in the shoals of a soggy apocalypse. This welcome inaugural production by newcomers Mojo Theatre turns out to have preempted Hurricane Sandy with its own storm of the century, proving rather timely as well as dramatically very worthwhile. (Avila)

Phaedra's Love Bindlestiff Studios, 185 Sixth St, SF; www.doliveproductions.com. \$15. Wed/14-Sat/17, 8pm. Although she didn't make it into the 21st century herself, British playwright Sarah Kane (1971-1999) left behind a small group of plays that continue to test the complacency of an age lulled into thinking itself ultimately rationale and civilized. Despite occasionally flagging momentum, director Ben Landmesser and newcomers Do It Live! (in their second outing since last season's debut, an agile staging of Sam Shepard's *Suicide in B Flat*) deliver a worthy production of Kane's cutting, brutally funny reworking of Seneca's play (itself an adaptation of Euripides' *Hippolytus*). (Avila)

The Rainmaker Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Fri-Sat, 8pm. Through Dec 22. Shelton Theatre preforms N. Richard Nash's classic drama.

"ReOrient 2012 Festival and Forum" Z Space, 450 Florida, SF; www.goldenthread.org. \$20. Series A runs Thu/15-Sat/17, 8pm; Sun/18, 7pm.

Series B runs Sat/17-Sun/18, 8pm. After a three-year hiatus, Golden Thread Productions' ReOrient Festival of short plays from and about the Middle

East is back. The first of two series of plays includes

War & Peace, a short symbolic comedy by 20th-century Egyptian literary giant Tawfiq Al-Hakim; Farzam Farrokh's 2012, a low-key second-coming cum coffee klatch among three laid-back mes-

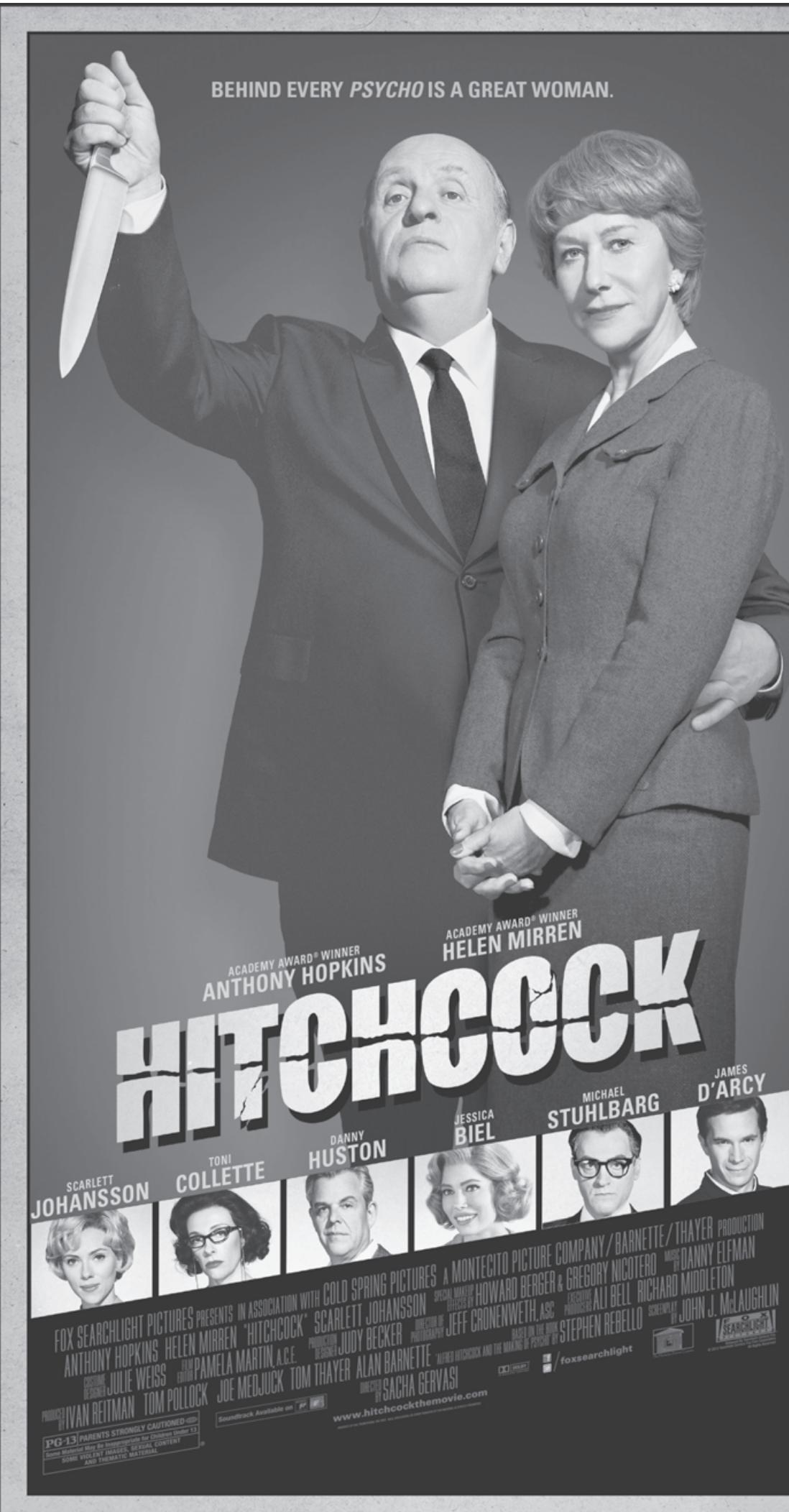
Even with some awkward bumps along the way, it's never a dull thing watching Reed work. (Avila)

Toil and Trouble La Val's Subterranean, 1834 Euclid, Berk; www.impacttheatre.com. \$10-20. Thu-Sat, 8pm (no show Nov 22). Through Dec 8. Impact Theatre presents Lauren Gunderson's world premiere comedy inspired by *Macbeth*.

The White Snake Berkeley Repertory Theatre, Roda Theatre, 2025 Addison, Berk; www.berkeleyley.org. \$29-99. Opens Wed/14, 8pm. Runs Tue and Thu-Sat, 8pm (also Nov 29, Dec 13, and Sat, 2pm; no matinee Dec 1; no show Nov 22); Sun, 2 and 7pm. Through Dec 23. Mary Zimmerman (*Metamorphoses*) returns to Berkeley Rep with this classic romance adapted from a Chinese legend.

Wilder Times Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Tue, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through Dec 9. Aurora Theatre performs a collection of one-acts by Thornton Wilder. **SF**

Wilder



The logo for Fox Searchlight Pictures. It features the word "SEARCHLIGHT" in a large, bold, serif font, with "FOX" above it in a smaller, bold, sans-serif font. Below "SEARCHLIGHT" is the word "PICTURES" in a smaller, all-caps, sans-serif font. The entire logo is set against a black background with white borders on the left and right sides.

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This film is rated PG-13 for some violent images, sexual content, and thematic material.

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IN SELECT THEATRES **NOVEMBER 23**

FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Vizcarondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

DOCFEST

The 11th San Francisco Documentary Film Festival runs through Nov 21 at the Brava Theater, 2781 24th St, SF; Roxie, 3117 16th St, SF; and Shattuck Cinema, 2230 Shattuck, SF. Tickets (most films \$10-12) and complete schedule at www.sfindie.com.

OPENING

Anna Karenina Joe Wright broke out of British TV with the 9,000th filmed *Pride and Prejudice* (2005), unnecessary but quite good. Too bad it immediately went to his head. His increasing showiness as director enlivened the silly teenage-superspy avenger fantasy *Hanna* (2011), but it started to get in the way of *Atonement* (2007), a fine book didn't need camera gymnastics to make a great movie. Now it's completely sunk a certified literary masterpiece still waiting for a worthy film adaptation. Keira Knightley plays the titular 19th century St. Petersburg aristocrat whose staid, happy-enough existence as a doting mother and dutiful wife (the deglammed Jude Law's honorable but neglectful Karenin) is upended when she

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enters a mutually passionate affair with dashing military officer Count Vronsky (Aaron Taylor-Johnson, miscast). Scandal and tragedy ensue. There's nothing wrong with the screenplay, by Tom Stoppard no less. What's wrong is Wright's bright idea of staging the whole shenanigan as if it were indeed staged — a theatrical production in which nearly everything (even a crucial horse race) takes place on a proscenium stage, in the auditorium, or "backstage" among riggings. Whenever we move into a "real" location, the director makes sure that transition draws attention to its own cleverness as possible. What, you might ask, is the point? That the public social mores and society Anna lives in are a sort of "acting"? Like wow. Add to that another brittle, mannered performance by Wright's muse Knightley, and there's no hope of involvement here, let alone empathy — in love with its empty (but very prettily designed) layers of artifice, this movie ends up suffocating all emotion in gilded horseshit. The reversed-fortune romance between Levin (Domhall Gleeson) and Kitty (Alicia Vikander) does work quite well — though since Tolstoy called his novel *Anna Karenina*, it's a pretty bad sign when the subsidiary storyline ends up vastly more engaging than hers. (2:10) (Harvey)

Brooklyn Castle Geeks rock — that much we all know in the science- and math-rich Bay Area. That doesn't lessen the impact of this documentary about Brooklyn I.S. 318's young

chess players, who have won the most junior high chess championships in the country and were the first middle school team to win the US Chess Federation's national high school championship. With 60-plus percent of the students below the federal poverty level, the players certainly aren't rolling in privilege, especially during these budget-slashing times. Nonetheless, with the help of caring teachers and an intensive chess class, the school's players, spanning a spectrum of skills with some surpassing even Einstein's rating, have managed to bring home state and national championships for the school — and vastly improved their prospects along the way. They range from Rochelle, the shy girl who has the chance to become the first African American female chess master; Alexis, the boy who yearns to get into a good high school and college to care for his immigrant parents; Justus, the sixth-grade chess prodigy who's already a master and suffers intensely when he loses; and Pobo, the sweet-faced son of Nigerian émigrés who says he probably wouldn't even be in school if not for chess. *Brooklyn Castle* is about chess, yes, as director Katie Dellamaggiore takes the time to spell out the rating and tournament point systems, but it's also just as importantly about the kids, who are smart, strategic, and getting primed to play the game of life. (1:42) *Opera Plaza*. (Chun)

Holy Motors Holy moly. Offbeat auteur Leos Carax (1999's *Pola X*) and frequent star Denis

Carax, who have won the most junior high chess championships in the country and were the first middle school team to win the US Chess Federation's national high school championship. With 60-plus percent of the students below the federal poverty level, the players certainly aren't rolling in privilege, especially during these budget-slashing times. Nonetheless, with the help of caring teachers and an intensive chess class, the school's players, spanning a spectrum of skills with some surpassing even Einstein's rating, have managed to bring home state and national championships for the school — and vastly improved their prospects along the way. They range from Rochelle, the shy girl who has the chance to become the first African American female chess master; Alexis, the boy who yearns to get into a good high school and college to care for his immigrant parents; Justus, the sixth-grade chess prodigy who's already a master and suffers intensely when he loses; and Pobo, the sweet-faced son of Nigerian émigrés who says he probably wouldn't even be in school if not for chess. *Brooklyn Castle* is about chess, yes, as director Katie Dellamaggiore takes the time to spell out the rating and tournament point systems, but it's also just as importantly about the kids, who are smart, strategic, and getting primed to play the game of life. (1:42) *Opera Plaza*. (Chun)

Lavant (1991's *Lovers on the Bridge*) collaborate on one of the most bizarrely wonderful films of the year, or any year. Oscar (Lavant) spends every day riding around Paris in a white limo driven by Céline (Edith Scob, whose eerie role in 1960's *Eyes Without a Face* is freely referenced here). After making use of the car's full complement of wigs, theatrical make-up, and costumes, he emerges for "appointments" with unseen "clients," who apparently observe each vignette as it happens. And don't even try to predict what's coming next, or decipher what it all means, beyond an investigation of identity so original you won't believe your eyes. This wickedly humorous trip through motion-capture suits, graveyard photo shoots, teen angst, back-alley gangsters, old age, and more (yep, that's the theme from 1954's *Godzilla* you hear; oh, and yep, that's pop star Kylie Minogue) is equal parts disturbing and delightful. Movies don't get more original or memorable than this. (1:56) *Embarcadero*, Shattuck. (Eddy)

A Royal Affair At age 15 in 1766, British princess Caroline (Alicia Vikander) travels abroad to a new life — as queen to the new ruler of Denmark, her cousin. Attractive and accomplished, she is judged a great success by everyone but her husband. King Christian (Mikkel Boe Følsgaard) is just a teenager himself, albeit one whose mental illness makes him behave alternately like a debauched libertine, a rude two-year-old, a sulky-rebellious adolescent, and a



plain old abusive spouse. Once her principal official duty is fulfilled — bearing a male heir — the two do their best to avoid each other. But on a tour of Europe Christian meets German doctor Johann Friedrich Struensee (Mads Mikkelsen), a true man of the Enlightenment who not only has

A large black and white portrait of Bradley Cooper's face, looking directly at the viewer. To the right of the portrait is a vertical column of reviews and cast information for the movie "Silver Linings Playbook".

Entertainment
"THE BEST MOVIE I'VE SEEN THIS YEAR."
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"ONE OF THE FUNNIEST AND MOST ENTERTAINING MOVIES OF THE YEAR!"
-MARLOW STERN

Rolling Stone
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-PETER TRAVERS

SILVER LININGS PLAYBOOK

BRADLEY COOPER
JENNIFER LAWRENCE
ROBERT DE NIRO
JACKI WEAVER
AND CHRIS TUCKER

THE WEINSTEIN COMPANY PRESENTS BRADLEY COOPER, JENNIFER LAWRENCE, ROBERT DE NIRO, "SILVER LININGS PLAYBOOK." JACKI WEAVER AND CHRIS TUCKER. WRITTEN BY MARY VERNEUCCI, CSA AND LINDSEY GRAHAM. DIRECTED BY MARK BRIDGES. SCREENPLAY BY SUSAN JACOBS. BASED ON A STORY BY DANNY ELMAN. DIRECTOR OF PHOTOGRAPHY, JAY CASSIDY. A.C.E. EDITOR, JUDY BECKER. PRODUCTION DESIGNER, MASANBIO KATAYAMA. PROPS, BONNIE WITT. EXECUTIVE PRODUCERS, BOB WEINSTEIN, HARVEY WEINSTEIN, GEORGE PAPARO, MICHELLE RAMBO, RODOLY BRAILEY COOPER. PRODUCED BY DONNA GIGLIOTTI, BRUCE CIRINO, JONATHAN GORDON. DIRECTOR OF PHOTOGRAPHY, MATTHEW BARKER. R RESTRICTED. RATED BY THE MPAA FOR LANGUAGE AND SOME SEXUAL CONTENT/NUDITY. © 2012 THE WEINSTEIN COMPANY. ALL RIGHTS RESERVED. SILVERLININGSPlaybookMovie.com

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A black and white movie poster for "Holy Motors". The title "HOLY MOTORS" is written in large, glowing neon-style letters. Above the title, the names of the stars are listed: DENIS LAVANT, EDITH SCOB, and EVA MENDES. Below the title, there are several awards and accolades: WINNER CANNES FILM FESTIVAL, WINNER FANTASTIC FEST, WINNER SITGES FILM FESTIVAL, WINNER CHICAGO INT'L FILM FESTIVAL, and others. The poster also features a small figure of a person in a dark suit. At the bottom, the website "www.holymotorsfilm.com" is listed, along with "EXCLUSIVE ENGAGEMENTS START FRIDAY, NOVEMBER 16" and "LANDMARK THEATRES Embcadero Center".

"A GIFT FOR MOVIEGOERS."
- Manohla Dargis, *THE NEW YORK TIMES*

"ONE OF THE YEAR'S BEST FILMS."
- David Edelstein, *NEW YORK MAGAZINE*

"GRADE A"
- Lisa Schwarzbaum, *ENTERTAINMENT WEEKLY*

"It's A THING OF BEAUTY."
- Peter Travers, *ROLLING STONE*

DENIS LAVANT
EDITH SCOB

HOLY MOTORS

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Prix de la Jeunesse

WINNER FANTASTIC FEST
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WINNER SITGES FILM FESTIVAL
Best Film, Best Director

WINNER CHICAGO INT'L FILM FESTIVAL
Best Film, Best Actor, Best Cinematography

EVA MENDES **KYLIE MINOGUE** **ELISE LHOMEAU** **MICHEL PICCOLI** **JEANNE DISSON**

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FILM LISTINGS



GET SOME! HOLY MOTORS
OPENS FRI/16. PHOTO COURTESY OF
INDOMINA RELEASING

advanced notions about calming the monarch's "eccentricities," but proves a tolerant and agreeable royal companion. Lured back to Denmark as the King's personal physician, he soon infects the cultured Queen with the fervor of his progressive ideas, while the two find themselves mutually attracted on less intellectual levels as well. When they start manipulating their unstable but malleable ruler to push much-needed public reforms through in the still basically feudal nation, they begin acquiring powerful enemies. This very handsome-looking history lesson highlights a chapter relatively little-known here, and finds in it an interesting juncture in the eternal battle between masters and servants, the piously self-interested and the secular humanists. At the same time, Nikolaj Arcel's impressively mounted and acted film is also somewhat pedestrian and overlong. It's a quality costume drama, but not a great one. (2:17) *California*,

Clay, Smith Rafael. (Harvey)
Silver Linings Playbook David O. Russell follows up 2010's *The Fighter* with this dark comedy about a troubled man (Bradley Cooper) attempting to piece his life back together. Jennifer Lawrence and Robert De Niro co-star. (2:01)
The Twilight Saga: Breaking Dawn - Part 2 The *Twilight* series ends. BUT IT WILL NEVER DIE. (1:55)

ONGOING

Lincoln Distinguished subject matter and an A+ production team (Steven Spielberg directing, Daniel Day-Lewis starring, Tony Kushner adapting Doris Kearns Goodwin, John Williams scoring every emotion juust so) mean *Lincoln* delivers about what you'd expect: a compelling (if verbose), emotionally resonant (and somehow suspenseful) dramatization of President Lincoln's push to get the 13th amendment passed before the start of his second term. America's neck-deep in the Civil War, and Congress, though now without Southern representation, is profoundly divided on the issue of abolition. Spielberg recreates 1865 Washington as a vibrant, exciting place, albeit one filled with so many recognizable stars it's almost distracting wondering who'll pop up in the next scene: Jared Harris as Ulysses S. Grant! Joseph Gordon-Levitt as Robert Lincoln! Lena Dunham's shirtless boyfriend on *Girls* (Adam Driver) as a soldier! Most notable among the huge cast are John Hawkes, Tim Blake

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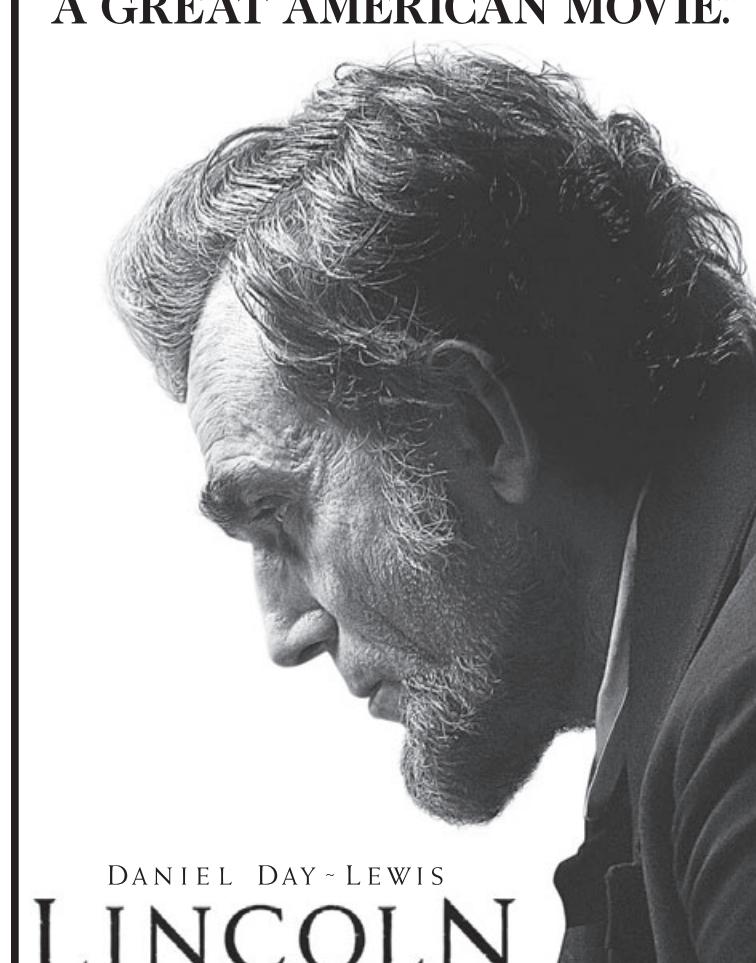
Nelson, and a daffy James Spader as a trio of lobbyists; Sally Field as the troubled First Lady; and likely Oscar contenders Tommy Lee Jones (as winningly cranky Rep. Thaddeus Stevens) and Day-Lewis, who does a reliably great job of disappearing into his iconic role. (2:30) *Presidio, SF Center, Shattuck.* (Eddy)
Skyfall Top marks to Adele, who delivers a magnificent title song to cap off *Skyfall's* thrilling pre-credits chase scene. Unfortunately, then, that the film that follows squanders its initial promise. After a bomb attack on MI6, the clock is running out for Bond (Daniel Craig) and M (Judi Dench), accused of Cold War irrelevancy in a 21st century full of malevolent, stateless computer hackers. The audience, too, will yearn for a return to simpler times; dialogue about "firewalls" and "obfuscated code" never fails to sound faintly ridiculous, despite the efforts Ben Whishaw as the youthful new head of Q branch. Javier Bardem is creative and creepy as keyboard-tapping villain Raoul Silva, but would have done better with a megalomaniac scheme to take over the world. Instead, a small-potatoes revenge plot limps to a dull conclusion in the middle of nowhere. *Skyfall* never decides whether it prefers action, *bons mots*, and in-jokes to ponderous mythologizing and ripped-from-the-headlines speechifying — the result is a unsatisfying, uneven mixture. (2:23) *California, Four Star, Marina, Metreon, 1000 Van Ness, Shattuck, Sundance Kabuki.* (Ben Richardson) **SFBG**

AUDIENCES AND CRITICS AGREE: 'BROOKLYN CASTLE'
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"AWE-INSPIRING"
—David Edelstein, NEW YORK MAGAZINE
★★★★★
—Joe Neumaier, NY DAILY NEWS
"IRRESISTIBLE"
—Manohla Dargis, THE NEW YORK TIMES



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OF CARNAGE AND BRIEF STRONG LANGUAGE.

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REP CLOCK

Schedules are for Wed/14-Tue/20 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

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Valencia, SF; www.atasite.org. \$6-10.

"Fragmentation and Flux in Recent Haitian Film," works by five Haitian filmmakers, Fri, 8. "Other Cinema: Psycho-Geography," works by Bill Daniel, Sam Green, Scott Stark, and others, Sat, 8:30.

BALBOA 3630 Balboa, SF; www.cinemasf.com. \$10. •*Like A Bridge* (Jordan, 2012), and with *"Building Bridges"* (Jordan, 2012), Thu, 7:30. Live studio concert film and behind-the-scenes doc about Lula Hadar and her band Twist.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com.

\$8.50-11. •*Keep the Lights On* (Sachs, 2012), Wed, 3, 7, and *Forty Shades of Blue* (Sachs, 2005), Wed, 4:55, 9. •*The*



castrotheatre.com. \$8.50-11. •*Keep the Lights On* (Sachs, 2012), Wed, 3, 7, and *Forty Shades of Blue* (Sachs, 2005), Wed, 4:55, 9. •*The*

Intouchables (Nakache and Toledano, 2011), Thu, 2:30, 7, and *The Diving Bell and Butterfly* (Schnabel, 2007), Thu, 4:45, 9:10. **Warren Miller's Flow State** (2012), Fri, 8. This event, \$20; advance tickets at www.warrenmiller.com. •*Port of Shadows* (Carne, 1938), Sat-Sun, 2:45, 7, and *Grand Illusion* (Renoir, 1937), Sat-Sun, 4:35, 8:45. •*Sleepwalk With Me* (Birbiglia, 2012), Mon, 7, and *The Science of Sleep* (Gondry, 2006), Mon, 8:45.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25.

A Late Quartet (Zilberman, 2012), call for dates and times. **A Liar's Autobiography: The Untrue Story of Monty Python's Graham Chapman** (Jones, Simpson, and Timlett, 2012), call for dates and times. **The Other Son** (Lévy, 2012), call for dates and times. **Sister** (Meier, 2012), call for dates and times. **Genevieve Goes Boating** (Gray, 2012), Thu, 7. With filmmaker Lucy Gray in conversation with Vendela Vida. **A Royal Affair** (Arcel, 2012), Nov 16-22, call for times. "David Thomson Presents: The Big Screen: "Laura" (Preminger, 1944), Sun, 7.

CONTEMPORARY JEWISH MUSEUM 736 Mission, SF; www.thecjm.org. \$10. "Everyday as History: Selections from Lost Landscapes of San Francisco by Rick Prelinger," Thu, 6:30.

EMBARCADERO One Embarcadero Center, SF; www.sffs.org. \$12-25. "New Italian Cinema: "Shun Li and the Poet" (Segre, 2011), Wed, 6:15 and Sun, 3:30; **The First on the List** (Johnson, 2011), Wed, 9, and Sat, 6:45; **Apartment in Athens** (Dipaola, 2011), Thu, 6:15 and Sat, 9:15; **Easy!** (Bruni, 2011), Thu, 9 and Sat, 4; **Hit the Road, Nonna** (Chiarini, 2011), Fri, 4:30 and Sun, 1:30; **100 Meters to Heaven** (Verzillo, 2012), Fri, 6:30 and Sat, 1:15; **The Greatest of Them All** (Virzì, 2011), Fri, 9:15; **The Cherry on the Cake** (Morante, 2012), Sun, 6:30 and 9:15.

FINNISH BROTHERHOOD HALL 1970 Chestnut, Berk; www.verticalpool.com. \$10. **dreambody/earthbody** (Alli, 2012), Thu, 9.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Alternative Visions: "Fig Trees" (Greyson, 2009), Wed, 7. "Afterimage: The Films of Kidlat Tahimik, Indigenous: "Why Is Yellow the Middle of the Rainbow? (1980-94), Thu, 7; **Turumba** (1983), Sat, 8:40; "Home and Abroad with Kidlat Tahimik," Sun, 2:30; •**Memories of Overdevelopment** (1980-2011), and **Japanese Summers** of a Filipino Fundoshi (1996), Sun, 5. "At Jetty's End: A Tribute to Chris Marker (1921-2012); "A Grin Without a Cat" (1977/2001), Fri, 7. "Grand Illusions: French Cinema Classics, 1928-1960;" **The Rules of the Game** (Renoir, 1939), Sat, 6:30.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.org. \$6.50-11. San Francisco Documentary Film Festival, through Nov 21. Visit www.sfindie.com for complete schedule.

SOCIETY OF CALIFORNIA PIONEERS 300 Fourth St, SF; www.californiapioneers.org. Free. "Vintage Movie Night: "Hello, Frisco, Hello" (Humberstone, 1943), Thu, 5:30.

2969 MISSION SF; www.answers.org. \$5-10 donation. **Haiti: Sounding the Conch Shell for Battle**, Sat, 7.

VICTORIA 2961 16th St, SF. "Save the Waves Film Festival Tour," Fri, 6. This event, \$25; more info at www.savethewaves.org. •**Viva** (Biller, 2007), Sat, 7, and **The Frightened Woman** (Schivazzappa, 1969), Sat, 9:30. This event, \$10; more info at www.stfcult.org.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "Twin Peaks: The Beginning," with live re-sound-tracking by Silent Drape Runners, Fri, 10.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$10. "Animating Dark Dreams: The Films of Jan Svankmajer: "Svankmajer Shorts," Thu, 7:30; **Faust** (1994), Sat, 7:30. **SFBG**

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LEGAL NOTICES

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Oct 11, 2012. To Whom It May Concern: The name of the applicant is: The Beer Hall LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1 Polk St. San Francisco, CA 94102-5203. Type of License Applied for: 42 - ON-SALE BEER AND WINE - PUBLIC PREMISES: Nov. 14, 21, 28, 2012; L#2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Oct 29, 2012. To Whom It May Concern: The name of the applicant is: SDG Jazz, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 205 Franklin St. San Francisco, CA 94102-5108. Type of License Applied for: 47 - ON-SALE GENERAL EATING PLACE: Nov. 14, 21, 28, 2012; L#2014.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346609-00. The following person is doing business as High Tailin Dog Walkin, 1362 Vermont St. San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on Oct. 19, 2012. Signed by Kristine Mill. This statement was filed by Jennifer Wong, Deputy County Clerk, on Oct. 19, 2012. L#2015, Publication Dates: Nov.14, 21, 28, Dec. 5, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346997-00. The following person is doing business as Almanac, 2639 Lombard St. San Francisco, CA 94123. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on Nov. 5, 2012. Signed by Adrian Albino. This statement was filed by Mariedyne L. Argente, Deputy County Clerk, on Nov. 5, 2012. L#2016, Publication Dates: Nov.14, 21, 28, Dec. 5, 2012.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-549005. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Pierre Atchley for change of name. TO ALL INTERESTED PERSONS: Petitioner Pierre Atchley filed a petition with this court for a decree changing names as follows: Present Name: Pierre Atchley. Proposed Name: Pierre Aguirre. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/11/2012. Time: 9:00 AM, Dept. 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Oct. 5, 2012. L#2017, Publication dates: Nov. 14, 21, 28, Dec. 5, 2012.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-549078. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Doris Tao Chun Lin-Song for change of name. TO ALL INTERESTED PERSONS: Petitioner Doris Tao Chun Lin-Song filed a petition with this court for a decree changing names as follows: Present Name: Doris Tao Chun Lin-Song. Proposed Name: Doris Lin-Song. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 1/10/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Nov. 1, 2012. L#2018, Publication dates: Nov. 14, 21, 28, Dec. 5, 2012.

NOTICE TO CREDITORS OF BULK SALE (Division 6 of the Commercial Code) ESCROW NO. 1147727 Date: Nov. 6, 2012. (1) Notice is hereby given to creditors of the within named Seller(s) that a bulk sale is about to be made on personal property hereinabove described. (2) The names and business addresses of the Seller(s) are: Hakilau, LLC, 5 Masonic Ave., San Francisco, CA 94118. (3) The location in California of the chief executive office of the Seller is: Same. (4) The names and business address of the Buyer(s) are TCS Masonic, 5 Masonic Ave., San Francisco,

CA 94118. (5) - (6) The location and general description of the assets to be sold are: All fixtures, equipment and furniture and transfer of License Number 387352 certain business known as Haukilau, located at: 5 Masonic Ave., San Francisco, CA 94118. (7) The anticipated date of the bulk sale is "issuance of the permanent license" at the office of North American Title Company, 401 Davis St., Ste. B, Vacaville, CA 95688, Escrow # 1147727-LSM, Office: Linda McDoniels. (8) Claims may be filed with same as "6" above. (9) This bulk sale is NOT subject to California Uniform Commercial Code Section 6106.2, but is subject to section 24074 of the Business and Professions Code (10) Listed by the Seller, all other business names and addresses used by the Seller within three years before the date such list was sent or delivered to the Buyer are: None. DATE: Nov. 6, 2012 TRANSFEREE: North American Title Company as agent for buyer By: Linda McDoniels, Escrow Officer Publication date: Nov. 14, 2012, L #2019.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Nov. 9, 2012. To Whom It May Concern: The name of the applicant is: KenKen Ramen LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3376 18th St. San Francisco, CA 94110-1817. Type of License Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE: Nov. 14, 21, 28, Dec. 5, 2012; L#2020.

NOTICE OF TRUSTEE'S SALE File No. 7037.91613. Title Order No. 6394354 MIN NO. APN 37-6236-008-01 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 12/19/07. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash, cashier's check drawn on a state or national bank, check drawn by state or federal credit union, or a check drawn by a state or federal savings and loan association, or savings association, or savings bank specified in §5102 to the Financial code and authorized to do business in this state, will be held by duly appointed trustee. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to satisfy the obligation secured by said Deed of Trust. The undersigned Trustee disclaims any liability for any incorrectness of the property address or other common designation, if any, shown herein. Trustor(s): MICHELLE TRUFFAUT, A SINGLE WOMAN Recorded: 12/28/07, as Instrument No. 2007-1512527-00, of Official Records of SAN FRANCISCO County, California. Date of Sale: 11/27/12 at 2:00 PM Place of Sale: At the Van Ness Avenue entrance to the San Francisco City Hall, 400 Van Ness Avenue., San Francisco, CA The purported property address is: 22 & 24 ARLETA AVENUE, SAN FRANCISCO, CA 94134 Assessors Parcel No. 37-6236-008-01. The total amount of the unpaid balance of the obligation secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is \$405,932.28. If the sale is set aside for any reason, the purchaser shall be entitled only to a return of the deposit, paid, plus interest. The purchaser shall have no further recourse against the beneficiary, the Trustor or the trustee. NOTICE TO POTENTIAL BIDDERS: If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not on the property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence,

priority and size of outstanding liens that may exist on this property by contacting the county recorder's office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the same lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and if applicable, the rescheduled time and date for the sale of this property, you may call 877-484-9942 or visit this Internet Web site www.USA-Foreclosure.com or www.Auction.com using the file number assigned to this case 7037.91613. Information about postponements that are very short in duration or that occur close in time to the scheduled sale may not immediately be reflected in the telephone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. Date: November 2, 2012 NORTHWEST TRUSTEE SERVICES, INC., as Trustee Bonita Salazar, Authorized Signatory 1241 E. Dyer Road, Suite 250, Santa Ana, CA 92705 Sale Info website: www.USA-Foreclosure.com or www.Auction.com Automated Sales Line: 877-484-9942 Reinstatement and Pay-Off Requests: 866-387-NWTS THIS OFFICE IS ATTEMPTING TO COLLECT A DEBT AND ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE ORDER # 7037.91613: 11/07/2012,11/14/2012,11/21/2012

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346722-00. The following person is doing business as Milestone Limosine, 535 Columbus Ave. San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on Oct. 23, 2012. Signed by Kadir Karahan. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Oct. 23, 2012. L#2010, Publication Dates: Oct. 31, Nov. 7, 14, 21, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346337-00. The following person is doing business as Ace Orchard, 644 Brannon St. #53 San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on Oct. 9, 2012. Signed by Orchid Plant Trading Inc. This statement was filed by Karen J. Hong Yee, Deputy County Clerk, on Oct. 9, 2012. L#2009, Publication Dates: Oct. 31, Nov. 7, 14, 21, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346583-00. The following person is doing business as JR Holman Consulting, 859 Carolina St. San Francisco, CA 94107. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Oct. 18, 2012. Signed by James R. Holman. This statement was filed by Karen J. Hong Yee, Deputy County Clerk, on Oct. 18, 2012. L#2008, Publication Dates: Oct. 24, 31, Nov. 7, 14, 21, 2012.

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NOV. 14-20, 2012

ARIES

March 21-April 19

What do you value most, Aries? You're being challenged to stand tall for your needs. Don't let fears of not having enough compel you to hoard things or relationships that aren't authentic to you. If you trusted that you could have what you need tomorrow, what would you do differently today?

TAURUS

April 20-May 20

Uncertainty is no big deal, but this week it might lead to problems in your thinking that compel you to act several shades of wrong. Don't focus on what you don't know; ground yourself in the sureness of what you do know in efforts to create a clear understanding of what comes next. Empower yourself, don't disparage, Taurus.

GEMINI

May 21-June 21

You are not in control, nor should you try to be, Twin Star. Instead of fixing or conquering your problems, strive to befriend them this week. It is the fighting of things in your life that is creating discord; if you accept situations as they are you can deal with them in ways that work for, instead of against you.

CANCER

June 22-July 22

You are changing and there's no way around it. The worst possible thing you can do this week is to resist or try to repress what you are feeling. Be willing to examine your relationship to the people, situations and dynamics that you are embroiled in, Cancer. Be willing to do things differently.

LEO

July 23-Aug. 22

Building familial relationships is hard work. You are meant to be investing in building bonds that last. This week you may discover some changes in who you believe is on that list and how they fit into your life. Trust your instincts, Leo, and be sure that your hearts desires are backed up by your actions.

VIRGO

Aug. 23-Sept. 22

Don't focus so hard on what's wrong that you're blind to what's right. This week you are likely to be dealing with some very real challenges, but they are not permanent. Reconnect with your support system by spending quality time alone and then reaching out to your most caring loved ones, Virgo.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamastrology@gmail.com.

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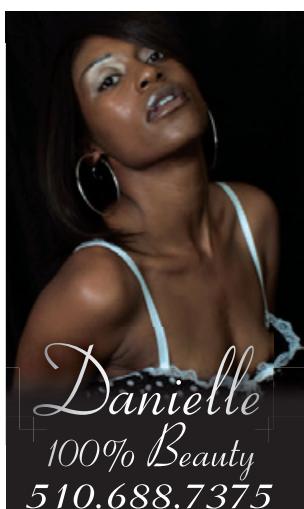
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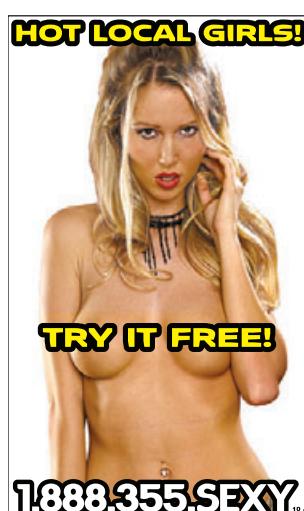
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